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**Forest dis-service**  
How the feds  
sold out the  
spotted owls [p.13]

**Runaround Renne**  
How the city  
attorney protects  
HRC corruption [p.21]

**Flaunt it!**  
Justine Sharrock  
shops for chubby girl  
clothes [p.24]

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# GUARDIAN

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2000**

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**awards [p.50]**

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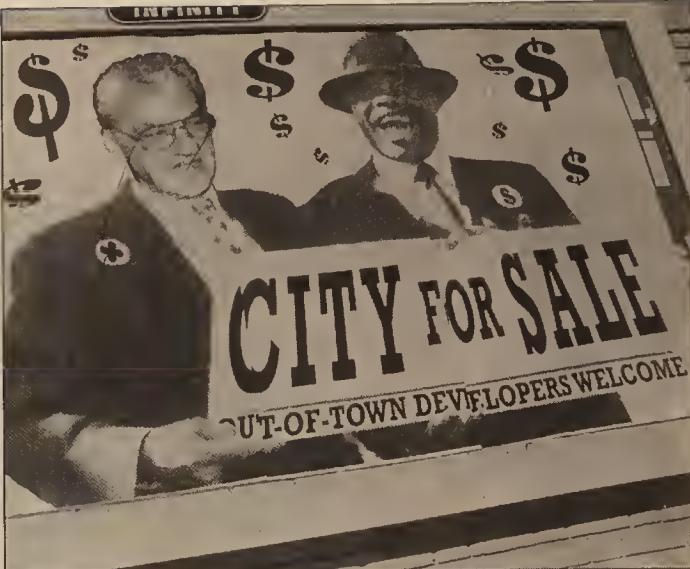
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## cover story

### Goldies 2000

Presenting the Guardian Outstanding Local Discovery Awards.

### Forest dis-service

How the feds sold out the spotted owls.

By A. Clay Thompson

The cover: Photo by Saul Bromberger and Sandra Hoover Photography.

## news

### On Guard

- Suit says Feds failed to protect fast-fading California spotted owl. By A. Clay Thompson.
- The newly formed Day Laborer Union wins its first battle. By Cassi Feldman.
- Complaint filed against "live-work" offices. By Tali Woodward.
- Heminger named MTC chief. By Lucia Hwang.
- City College students push for transfer counseling. By Tali Woodward.
- Commission calls for public power hearing Nov. 21. By Rachel Brahinsky.

### Human Rights Commission

- Are the city attorney and the Human Rights Commission violating the Sunshine Ordinance? By Rachel Brahinsky.
- Did mayor move to ax critics? By Savannah Blackwell.

### Alerts

A selective guide to political events. By Camille T. Taiara.

## Travel

In the water. By Elgy Gillespie.

## dine

### Dine review

Cafe J. By Paul Reidinger.

- Without Reservations. By Paul Reidinger.

### Cheap Eats

Hunan Corner. By Dan Leone.

### East Bay Dine

Koryo Sushi. By Derk Richardson.

### Listings

Eat Here Now.

## a&e

### Dilettante

Experiment in terror. By Summer Burkes.

## features

### Fashion and body image

24 A chubby girl's guide to shopping. By Justine Sharrock.

### Ask Isadora

28 Two-second man. By Isadora Alman.

### Techsploitation

30 Logan runs again. By Annalee Newitz.



Frequencies ..... 49

Pryor truths.  
By Josh Kun.

**Goldies** ..... 50

Presenting the 12th annual  
Guardian Outstanding  
Local Discovery Awards.

**Film** ..... 74

• Eye see you.  
By Johnny Ray Huston.  
• (Sex) object lesson.  
By Dennis Harvey.

**Dance** ..... 76

Compagnie Cahin-Caha.  
By Rita Felciano.

**Music** ..... 77

Fred Frith.  
By Derk Richardson.

**Nervous Breakthrough** ..... 79

Marketing mantra.  
By Michelle Goldberg.

**Sound Effects** ..... 79

Normal people.  
By Tony Green.

**Grooves** ..... 80

• Danny Tenaglia.  
By Amanda Nowinski.  
• Solesides Greatest Bumps.  
By Oliver Wang.  
• State of Bengal.  
By Jeff Chang.  
• Lawrence "Jack Ruby" Lindo.  
By Jeff Chang.

**Full Circle** ..... 81

Find the funk. By Oliver Wang.

## calendar

**8 Days a Week** ..... 82

**Music** ..... 85

- Club Guide (p.86)
- Two Live (p.94)
- Demo Tape o' the Week (p.92)
- Twilight World (p.101)

**Events** ..... 105

**Art** ..... 108

**Stage** ..... 110

**Film** ..... 113

- Tiger on Beat (p.116)
- Rep Clock (p.124)
- Movie Clock (p.125)

## advertising

Travel (p.32)

Movie Promotions (p.114)

Connections (p. 135)

Classifieds (p.139)

CareerSource (p.145)



## Bookmarks

online table of contents

### Election coverage

Complete election coverage and analysis. [www.sfbg.com/election](http://www.sfbg.com/election)



### Strange ties

The Stassi and the neofascists. Martin Lee's Reality Bites, every Monday. [www.sfbg.com/reality/03.html](http://www.sfbg.com/reality/03.html)

### High stakes tests

Standardized tests produce substandard education, in Ralph Nader's *In the Public Interest*, new every Monday. [www.sfbg.com/nader/124.html](http://www.sfbg.com/nader/124.html)

### New Democrats and Nader

Maybe the jig is up for "moderates," in Norman Solomon's *MediaBeat*. [www.sfbg.com/MediaBeat/142.html](http://www.sfbg.com/MediaBeat/142.html)

### It's no accident

Corporations influence consumer agency's press releases, in *Focus on the Corporation*. [www.sfbg.com/focus/107.html](http://www.sfbg.com/focus/107.html)

### TV picks

*Frontline: Real Justice* — on KQED, channel 9, Tues/14, 10 p.m. — and other TV picks. [www.sfbg.com/media/tv](http://www.sfbg.com/media/tv)

### Hypocrites on parade

A vote for Gore is a vote for bullshit. Liby S. Pease vents her view in *Not about Makeup*. [www.sfbg.com/makeup/17.html](http://www.sfbg.com/makeup/17.html)

### The evils of dope

Anhoni Patel watches *Cocaine Fiends* in *VHS Nation*. [www.sfbg.com/AandE/vhs/12.html](http://www.sfbg.com/AandE/vhs/12.html)

### OK, all done being angry now

*Looseleaf*, new short fiction by Cheap Eats columnist Dan Leone, is new every Thursday. [www.sfbg.com/looseleaf/57.html](http://www.sfbg.com/looseleaf/57.html)

### Hard ball

What sounds like a good fantasy is often unpleasant in reality. Andrea Nemerson's *alt.sex.column*. A new, uncut asc posts at noon every Friday. [www.sfbg.com/asc/179.html](http://www.sfbg.com/asc/179.html)

### Gettin' some

The truth about sex drives and bisexual fantasies. *The Truth Hurts*, Mistress Marisha's BDSM Q&A, goes online every Wednesday. [www.sfbg.com/truth/73.html](http://www.sfbg.com/truth/73.html)

### Stingray liver

A wild celebration of life, in Naim Sultan's *Off Trail*. [www.sfbg.com/offtrail/05.html](http://www.sfbg.com/offtrail/05.html)

### Sfblog

The net mix from [www.sfbg.com](http://www.sfbg.com) includes links to the best election coverage. [www.sfbg.com/sfblog](http://www.sfbg.com/sfblog)

### Bookmarks newsletter

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## letters to the editor

### Excellent history

The piece "Saving San Francisco: A 50-Year Chronology" [10/18/00] by Rachel Brahinsky, Cassi Feldman, Genevieve Kramer, and Savannah Blackwell is the best piece of journalism I have read in a very long time. It explains over decades how San Francisco arrived in the exploding housing-market-dot-com-anti-artist-nightclub-NIMBYism mess it is facing today. The article spared no one, regardless of right or left political orientation, hit all the important events grassroots-wise, and named names attached to dates.

In fact, I have gone to the trouble of cutting and pasting and Xeroxing it in its funny format to hand out to others, should they have missed this past week's edition of the paper. Especially to give to my daughter, 26, who lives in San Francisco and wonders why living in the city is fraught with difficulties.

Jane Koestel  
Sausalito

### Methadone works

Thanks to the "dot-com junkie" for sharing your story and your struggle ["Diary of a Dot-Com Junkie," 10/11/00]. As medical director of Bay Area Addiction Research and Treatment (BAART) Geary, one of San Francisco's methadone clinics, I see and feel your pain and despair in my patients every day. Pharmacologically, methadone does not erode bones, cause skin pallor, or anemia. It occupies opiate receptors in the brain for a longer period of time than heroin does.

You said that in spite of being smart,

knowing better, and having a good job you find yourself returning to heroin use, time after time, detox after detox. You and the 15,000 to 18,000 other heroin addicts in San Francisco do this because it isn't about intelligence. It isn't a cognitive problem at all! You have a chronic disease. Heroin addicts in recovery have an enormous recidivism rate off methadone. Forty-five percent return to heroin use within three months, and 82 percent return to heroin use within one year.

You might need to be on methadone for the rest of your life. While no one wants to have to take a medication forever, your choice is methadone or heroin. "Nothing" isn't one of your real choices.

Laurene Spencer  
Medical Director, BAART  
San Francisco

### No political junk mail

Every time that an election nears, I wish that there was a law that would allow me to instruct the Board of Elections to remove my mailing address from the list that they give out to organizations that mail glossy flyers and other junk mail to me. I always vote, and I hate junk mail. So far this election I got four poster-size glossy mailers on why I should vote no on Proposition L, two on why I should vote yes on Proposition K, three yes on G/no on F, and eight from candidates or independent committees supporting candidates. The flyers are full of half-truths intended to mislead voters who do not take the time to study the voter handbook. I was doing some research at the

Ethics Commission today and saw that corporations and individuals contributed more than \$1.7 million to defeat Proposition L. Now I see why I have so many glossy posters in my mailbox.

Jim Reid

Candidate for Supervisor, District Six  
San Francisco

### Voice of the monarchs

When the Hearst Newspapers' buyout of the *San Francisco Chronicle* got the green light from the court, the *Chronicle's* editor emeritus, William German, was at sea: "AN ENVELOPE was slipped under my cabin door just as the ship entered the iceberg alley between Greenland and Newfoundland. The timing was perfect. We were now following the course of the *Titanic*." I think the editor emeritus position was created in the wake of the big horse-trading controversy. I guess having an editor emeritus who chases icebergs around the North Atlantic lends a certain air of sophistication to the paper's masthead.

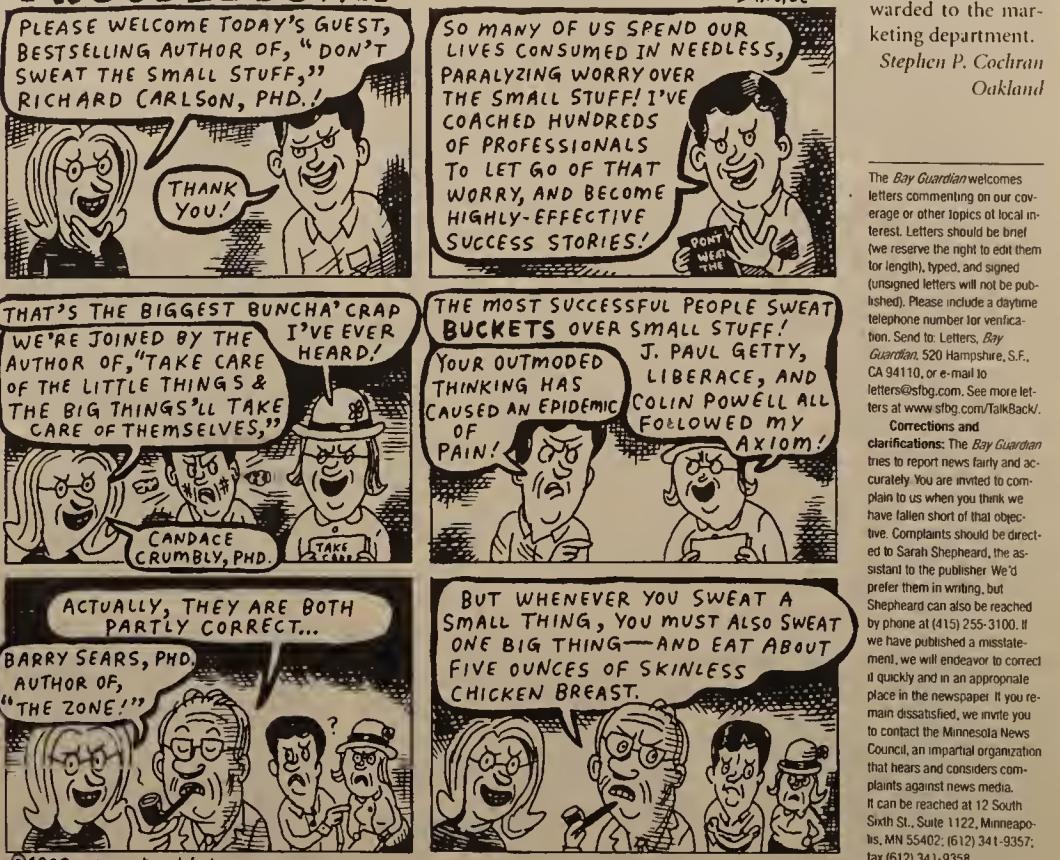
German's occasional rambles on the *Chronicle's* editorial page are often ponderous exercises in nostalgia. This time, however, the old guy really went off. After about 800 words of erudite whining he finally winds up by wondering about an appropriate motto for the new paper: "So get your thinking caps on, all you Hearst *Chronicle* promotion people. *"Monarch of the Dailies"* or even *"Voice of the West"* just won't cut the mustard in the new motto-to-live-by era."

Has anyone besides German said "cut the mustard" in the last 40 years?

I sent a letter to the *Chronicle* suggesting "The Daily Voice of the Western Monarchs." I wonder if it will get forwarded to the marketing department.

Stephen P. Cochran  
Oakland

### TROUBLETOWN



The *Bay Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length), typed, and signed (unsigned letters will not be published). Please include a daytime telephone number for verification. Send to Letters, *Bay Guardian*, 520 Hampshire, S.F., CA 94110, or e-mail to letters@sfbg.com. See more letters at www.sfbg.com/TalkBack/.

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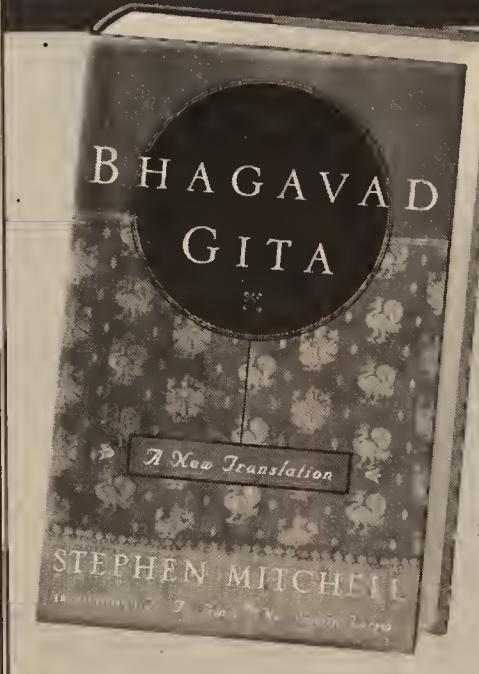
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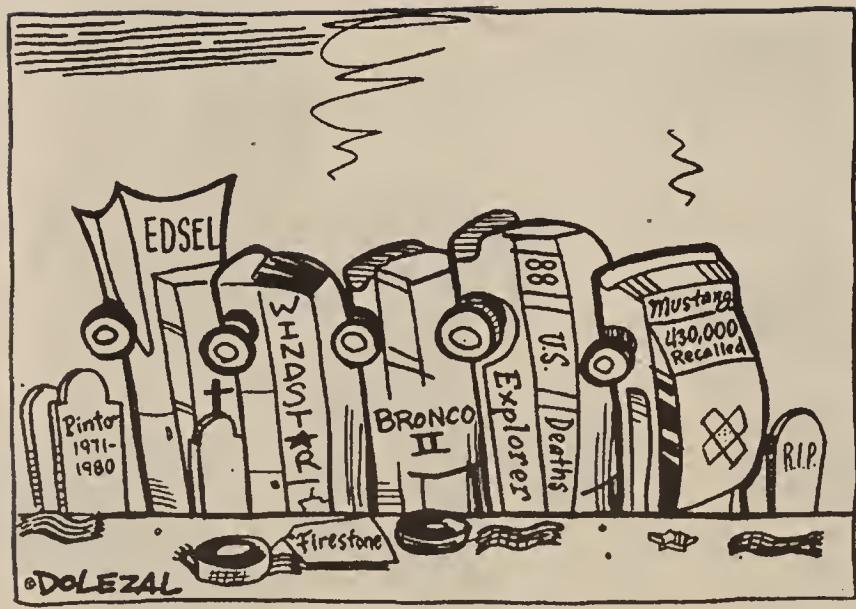
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## opinion

by tom turner

# David Brower, teacher, 1912-2000

I'm writing this on the eve of the election, which etches some outlines around the words. Tomorrow we will anoint Al Gore or Dubya Bush our next president. Clarion calls emanate from many quarters: A vote for Nader is a vote for Bush.

Dave Brower's house up the hill sports a sign in the window urging a vote for Nader, as former Nader Raiders counsel the holding of noses and a vote for Al. It is a difficult, but maybe fitting end to the man who has spent much of his life fighting to force the environmental movement to hew faithfully to the righteous line inscribed for it by Henry David Thoreau, John Muir, and far too few others.

Dave had a lifelong and mercurial affiliation with the environmental movement, most profoundly with the Sierra Club. He joined in 1933, was hired as its first executive director in 1952, was forced to resign in 1969, was elected to its board three times and resigned in protest more than once, most recently this past spring. Each defection was prompted by his sense that the club was becoming too close to the power structure, too willing to compromise. One of his recurrent themes was that it is not the place of the environmental movement to compromise; that's what we hire politicians for. We partisans, who would advocate the preservation of wilderness and a living ecosystem for all, must remain steadfast.

I worked with him for 30 years and counting. I won't stop. I began in 1968, at the club, and got

fired for my loyalty, one of my proudest achievements. I was interviewed for a news broadcast on Channel 4 Monday afternoon, and I was most happy with one comment that didn't make it on the air:

But for Dave Brower, I wouldn't be where I am now, doing what I'm doing, and I know that there are thousands of people who could, and will, say the same thing. His formal resume may not include "teacher," but he was one of the very best. We miss him already.



Thanks, Dave, for everything. ♦

Tom Turner is senior editor of the Earthjustice Legal Defense Fund. Plans for a memorial for Brower are pending. For more perspectives on Brower, go to [sfbg.com/Brower](http://sfbg.com/Brower).

## editorials

# Thanks, Ralph

The real victory in Ralph Nader's presidential campaign is not the relatively modest number of votes he received — it's the fact that the campaign happened at all.

Nader showed that he and the Green Party were capable of running a serious, credible, grassroots electoral campaign for the highest office in the land. Nader drew packed audiences, attracting 15,000 to a sold-out speech at Madison Square Garden and 10,000 to a rally in Portland, Ore. He energized thousands of activist voters, raised issues that the major candidates (and major media) wanted to ignore and, at the end, even forced Al Gore to move a little to the left on environmental issues.

Nader was widely seen as a spoiler, and in a sense, he was: He wanted to spoil the ability of the two parties to control American politics without offering any real choices or policy alternatives. The

Green Party isn't going to be a force in American politics tomorrow — but if Nader's goal was to help build a credible third-party alternative, his campaign was a solid start.

The Green Party needs to devote most of its energy and money to local races and local operations. In some cities (Madison, Wis., for example) the Greens are a real electoral force. The San Francisco Greens have already become a force on key initiatives and issues (Sunshine, municipal utility district, etc.). And when Greens are getting elected to state legislative posts all over the country, a Green presidential campaign may become more than a battle to qualify for federal matching funds.

But for now Nader deserves thanks for a great campaign, a great effort, and a great boost to a fledgling party that has demonstrated that it is only going to get stronger as the Democrats continue to ignore and erode their own base. ♦

# Renne's endless conflicts

It seems pretty obvious: a lawyer advising a city agency that's in trouble and trying to keep information secret from the public shouldn't also be advising the city agency that's mandated to help force that information into the light of day.

In fact, the San Francisco Sunshine Initiative, which the voters approved last year, specifically mandates that the deputy city attorney who represents the Sunshine Task Force not represent any other city agency.

But under City Attorney Louise Renne conflicts of interest have become a way of doing business. And Renne insists that there's no conflict in allowing deputy city attorney Jackie Minor to represent both the Sunshine Task Force and the Human Rights Commission, a deeply troubled agency that is at the heart of an FBI investigation of corruption at city hall.

The conflict surfaced when the HRC refused for more than eight months to make public the compensation and overtime records of its contract-compliance officers. As Rachel Brahinsky reports on page 21, the records are clearly and obviously public — but on the advice of the city attorney the agency repeatedly delayed releasing them to a whistle-blowing HRC employee who claims he faced reprisals on the job after he testified before a federal grand jury.

In this case, the Sunshine Task Force has censured the HRC — and the whistle-blower, Kevin Williams, ultimately received the records after taking the case to the task force. And Minor recused herself from representing the task force on the issue (and is no longer representing the HRC on public records issues).

But the ultimate conflict of interest in the city attorney's office remains unresolved.

Jackie Minor is an expert in public-records law and has done a credible job as the task force's adviser. But Renne has put her in an intolerable position: to help one client — the task force — she may have to undermine the interests of another client: the HRC.

There's a simple solution here: Renne should assign Minor (or another lawyer) to the Sunshine Task Force and ensure that that person isn't representing any other city agencies. If that's not possible, Renne should authorize the task force to hire its own counsel.

But there's a larger issue here. Under the City Charter, San Francisco's city attorney is an independent elected official — a provision aimed at making sure that the city's top civil legal officer reports to the public, not to another politician. But Renne's office has consistently interpreted public-records law to help special interests like Pacific Gas and Electric and to favor city hall secrecy. And she's never fully addressed the ongoing conflicts in her office. Among other things, Renne's husband, Paul, is a partner in a law firm that has received \$3 million in legal fees from PG&E between 1995 and 1999 — and Renne insists that she has no conflict (although she virtually always comes down in PG&E's favor on major issues).

Renne needs to hire an outside legal expert to conduct a complete conflict-of-interest review of her office — and release to the public the full findings of that review. The supervisors ought to demand that she do so — and order their own outside review if she won't.

Meanwhile, there's an election for city attorney next fall — and the city badly needs a good, strong progressive challenger to take on Renne. ♦

# Day laborers fight back

Every day hundreds of day laborers stand along Cesar Chavez Street hoping that someone will pick them up and give them a day's work. But many of those workers are undocumented immigrants — and with no minimum-wage requirements or labor regulations, the day laborers have trouble getting fair wages. And sometimes they don't get paid at all.

That's what happened two weeks ago when Paul Dickerson, who owns a local moving company, picked up several day laborers, put them to work for 10 hours — then allegedly dropped

them off without paying them. According to La Raza Centro Legal, it wasn't the first time Dickerson had exploited day laborers — but, judging by the success of the workers' protest, it may be the last.

As Cassi Feldman reports on page 13, a newly formed day-laborers union held a noisy protest against Dickerson, and when organizer Renee Saucedo reached Dickerson on a cell phone, he agreed to pay up. A modest victory, but one that sends a clear message: in San Francisco, the day laborers are fighting back. ♦

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## on guard

13

Species at risk

13

Day laborers

13

Cafe Dada

14

Live-work lawsuit

14

Transportation

14

This Modern World

16

City College transfer snafu

18

Public power hearing

21

HRC's sunshine violations

23

Alerts

# Forest dis-service

*Suit says Feds failed to protect fast-fading California spotted owl*

By A. Clay Thompson

For the past decade the U.S. Forest Service has held countless hearings and issued dozens of studies on the fate of the California spotted owl, a rapidly disappearing raptor found mostly in the national forests of the Sierras. While bureaucrats fret in conference rooms, the brown-and-white bird of prey is vanishing — its population plummeting 7 to 10 percent a year.

Logging, road building, and development are destroying the old-growth woodlands the bird calls home. And if the owl's population decline continues apace, "it will pretty much be extinct in the next 15 years," said Rachel Fazio, staff attorney for the Pasadena-based John Muir Project.

So Fazio and the Muir Project are suing the Forest Service for failing to protect the owl, a cousin to the much discussed northern spotted owl, which is on the federal government's endangered species list.

Last week, adding to a lawsuit filed in October, Muir Project attorneys lobbed a legal atom bomb in federal court, asking for a temporary ban on all commercial logging in the Sierra region's 10 federal forests. The moratorium would send shock waves through the timber industry, which annually cuts some 200 million board-feet (about 200,000 100-foot-tall trees) in California's national forests, primarily in the northern Sierras. The case is slated to be heard in U.S. District Court in Sacramento in late November.

"They have a duty to ensure the viability of the species, and year after year we keep getting more and more species that inhabit national forests listed as endangered," Fazio said.

The California spotted owl could be on that list by next summer: there are

only about 2,000 of them left. The medium-size raptor nests primarily in large-diameter trees, hunts for flying squirrels and other birds, and is thought by biologists to be intelligent and curious.

But even as the Forest Service classifies the bird as a "sensitive" species in need of special protection, the agency is allowing loggers to cut in spotted owl territory — which the Muir Project claims is a violation of federal laws.

At the heart of the dispute are "interim guidelines" for the bird drawn up by the Forest Service in 1993 — after studies showed the owl was in trouble — and still in place today. At the time, the agency insisted that the rules, which have allowed for commercial timber cutting on more than 300,000 acres, would be in place for only two years — while permanent rules were drafted — and would have "no significant impact" on the feathered creature.

Seven years later there are still no permanent rules, and the Muir Project argues that the Forest Service legally must suspend logging until it comes up with long-term regulations.

The Muir Project's best ammunition comes from the Forest Service itself: three of the agency's own studies show that over the last decade, under the interim guidelines, the owl population has declined at a disastrous rate of 7 to 10 percent annually.

Forest Service spokesperson Dave Reider told the *Bay Guardian* he couldn't comment on pending litigation or the issues raised by it. The agency is expected to announce long-awaited — and tentative — protections for the species in December.

The suit also names another victim of the timber industry: the Pacific fisher, a weasel-like, dark-furred creature that

but he never showed up — not even to return their jackets, which they'd left in his car.

GUARDIAN PHOTO BY FRED VERHOEVEN



**No owls here:** Despite the California spotted owl's rapid decline, the Forest Service continues to allow logging that destroys the bird's habitat.

needs dense tree cover to survive.

"Anytime you build a road, anytime you clear-cut an area or significantly open up the canopy, you're essentially removing the fisher's habitat," said Noah Greenwald, a conservation biologist at Tucson, Ariz.'s Center for Biological Diversity. "The more habitat you remove, the less able it is to survive. According to fairly extensive surveys, it's been virtually eliminated from the central and northern Sierra Nevada."

The long, slender carnivore — a relative of the mink and the otter — can grow up to 47 inches and dens in the hollows and cavities of large, old tree trunks. Greenwald and the Center are seeking to get the fisher protected under the Endangered Species Act.

Not surprisingly, the timber industry is less than thrilled with the lawsuit. From an industry perspective, the problem isn't too much tree chopping; it's too little. Logging, by thinning out "over-crowded" woodlands and clearing "fuel" (i.e., trees), reduces the risk of apocalyptic Los Alamos-style wildfires, insisted Chris Nance, a spokesperson for the

California Forestry Association. "The single greatest threat facing these forests is catastrophic wildfire," Nance said. The proposed ban "makes absolutely no sense when you're looking at what's best for the forest and the animals and wildlife that inhabit these forests."

Bogus, Chad Hanson of the Muir Project retorts. "That's just a flat-out lie," he said, pointing to a raft of studies faulting an excess of underbrush — shrubs, saplings, and small trees — for uncontrollable forest blazes. "That's where the fire risk is coming from. It has nothing to do with mature trees; it's material that has no commercial value."

The real issue, Hanson argues, is the fate of animals like the California spotted owl. "They're on a trend towards extinction, and there's no question about that; even the Forest Service agrees.... in the very near future they'll be extirpated from large portions of their range — unless we stop logging."

E-mail A. Clay Thompson at [ac\\_thompson@sfbg.com](mailto:ac_thompson@sfbg.com).

eyes of potential employers.

Rosiles said when he first complained to Dickerson the contractor gave him the runaround. "He said he would pay us but he never said when or how," Rosiles said. "He made fun of us over the phone and then hung up on us."

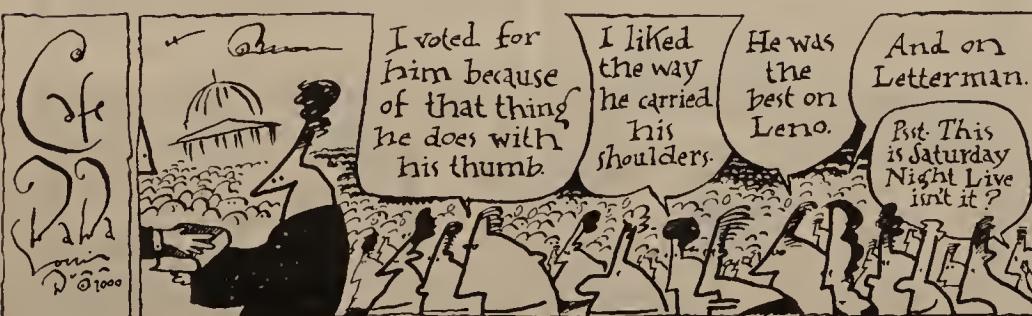
When the same workers reached Dickerson by cell phone at the protest, he didn't hang up. Renee Saucedo, director of the Day Labor Program, asked him, "Are you going to pay them their wages, or are we going to have to continue to publicly humiliate you?"

Initially, Dickerson told the *Bay Guardian* that the workers' charges were false. Then he added, "They don't have green cards, and they wanna go dumping on the small business man like me."

But 20 minutes later, Dickerson called back and asked to negotiate with Saucedo; they scheduled a meeting for Nov. 8. The laborers dispersed happily, but most of them held on to their signs — just in case. ♦

To learn more about the Day Laborer union, call (415) 252-5375.

E-mail Cassi Feldman at [cassi@sfbg.com](mailto:cassi@sfbg.com).



November 8, 2000

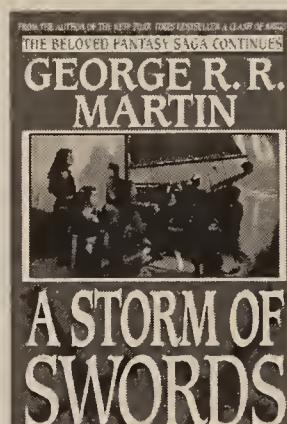
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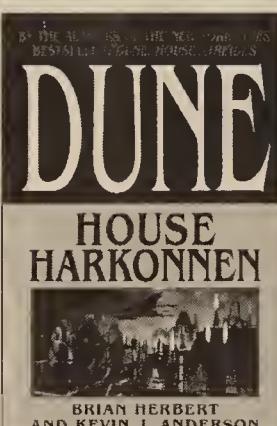


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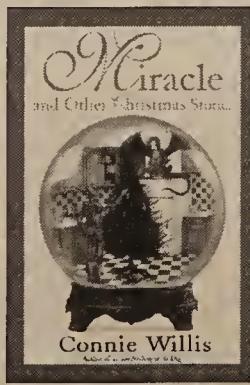


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## news on guard

# Complaint filed against 'live-work' offices

By Tali Woodward

A San Francisco attorney has asked the Planning Department to investigate a dozen live-work buildings that are being used as offices.

Stephen L. Joseph told us that he became interested in the issue after the *Bay Guardian* reported that developers are renting out live-work buildings for commercial rather than residential use (see "Strictly Business," 10/18/00). The paper's story identified the buildings listed in Joseph's complaint. If those buildings had been legally converted to offices, the city would have received some \$4 million in office development fees.

"It was actually the money aspect that interested me," Joseph says. "I called the Planning Department to see what was being done about it, and they said that no complaints had been filed."

Joseph, who works as an independent litigator, said he wants the city to uphold its land-use policies. "Once the law is on the books, the city needs to enforce it," he told us.

Five of the buildings we investigated were identified in an earlier 15-building complaint filed by the Potrero Boosters Neighborhood Association. In a Nov. 2 e-mail to Joseph, planner Lois Scott wrote that the department has already notified the owners of the Potrero properties that they are allegedly in violation of the law and will follow up on the remaining seven buildings listed in the *Bay Guardian* story and Joseph's complaint.

"We are pursuing defending the Planning Code and compliance with the

Planning Code and our policies," Mike Berkowitz of the Planning Department told us. "We're pursuing it through our department and also through the city attorney's department."

Joseph also sent a copy of the complaint to Mayor Willie Brown. In an attached letter dated Oct. 31 Joseph wrote, "I hope that you will take immediate and strong actions to support the integrity of the law and the planning processes in this city by ensuring that this matter is fully investigated."

ed, any necessary corrective action is taken, and any fees or other amounts due to the city from developers are collected."

"I've gotten the sense that [city departments that deal with planning] will just do whatever they want to do," Joseph told us. "Obviously there is a climate of surrender and lawlessness, and it needs to be stopped." ♦

E-mail Tali Woodward at [tali\\_woodward@sfbg.com](mailto:tali_woodward@sfbg.com).

## Heminger named MTC chief

By Lucia Hwang

Brushing aside pleas from transit activists, the board that oversees the Bay Area's transportation planning and financing agency promoted its deputy director to executive director last week.

Steve Heminger, 41, replaces Lawrence Dahms, who is retiring in December from 23 years as director of the Metropolitan Transportation Commission. "I am extremely honored by your confidence in me," Heminger said to commissioners after his confirmation Oct. 25.

Several transit activists at the hearing urged the commission to conduct a wider search for executive director. They say the MTC needs a top-notch manager to pump new blood into the agency, which has come under fire recently from the federal government, local officials, and the public for its handling of regional

transportation issues.

The executive director advises the commission on how to spend more than \$1 billion a year in local, regional, state, and federal transportation moneys.

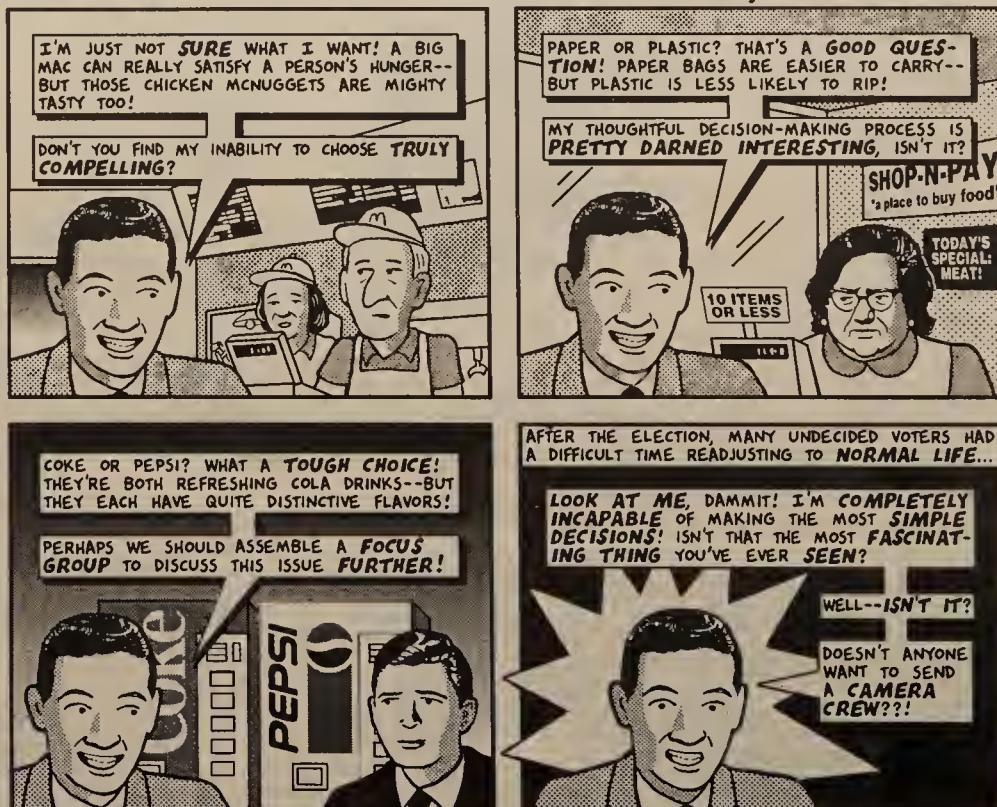
"This could have been a breath of fresh air, and you just let it slide," said Ken Bukowski, Emeryville council member and transit activist.

Only Jon Rubin, Mayor Willie Brown's representative on the commission, voted against the appointment. He called on the MTC to conduct a national search.

Heminger directed our questions regarding his appointment to Jim Beall, MTC chair and Santa Clara County supervisor. Beall's chief of staff, Caroline Judy, said Heminger is "very well qualified" for the post, owing to his "financial expertise and experience with the agency." ♦

## THIS MODERN WORLD

by TOM TOMORROW



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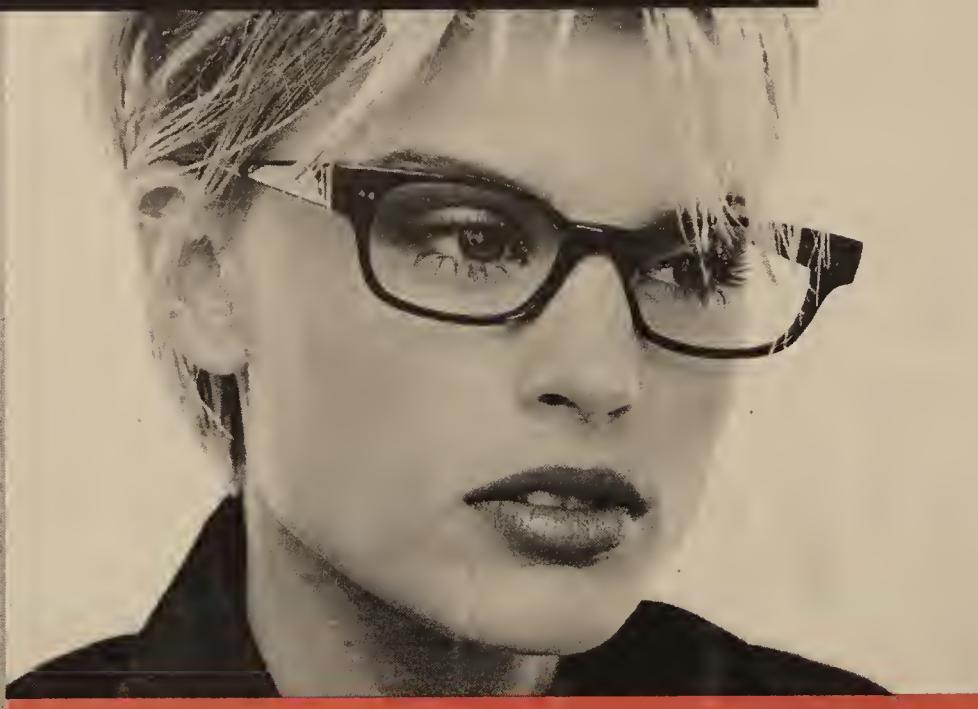
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## City College students push for transfer counseling

*Lack of advisers hurts minority students, protesters say*

By Tali Woodward

Students at City College of San Francisco gathered on Phelan campus Nov. 1 to protest inadequate counseling services, which are supposed to help students negotiate the complicated process of transferring to four-year schools. While gaps in services affect everyone at CCSF, protesters said, they make transferring particularly difficult for minority students, who generally have fewer resources at their disposal.

"You need a support system to get through school, particularly working-class, first-generation students," former CCSF student Sheila Hernandez told us. "How can they have just a handful of minority students transferring and think that's OK?"

Like many City College students, Hernandez wanted to transfer to a four-year college. She never returned to the CCSF counseling office after one counselor told her that she wasn't "UC material." But after getting needed help and information from fellow students, she transferred to UC Berkeley last spring.

Most minority students aren't as fortunate. Some 30 percent of the CCSF student body is African American, Latino, or Filipino American — but only 6 percent of students who transferred to UC campuses in 1997 belonged to those three ethnicities, according to CCSF statistics. The college no longer publishes the ethnicities of students who transfer, but a report by the California Postsecondary Education Commission shows the numbers were similar in 1999.

Everyone agrees numerous factors are at work behind those statistics, including economic inequities and the Proposition 209-mandated end of affirmative action at state schools. "For the underrepresented groups, you have to look at the other things that are going on," CCSF vice chancellor Don Griffin told us. "I think it's much too narrow to focus on counseling only."

But protesters said better counseling is essential to help minority students close the gap. One student who spoke at the rally said that trying to transfer is "a real struggle. They're not helpful, particularly to people of color. I asked once what the minimum GPA was for Stanford, and they told me that I didn't want to go to Stanford — that I wouldn't get in and couldn't afford it."

Several students said problems were compounded during the crucial application period at the start of this semester, when the CCSF Transfer Center was grossly understaffed and at times even closed. Griffin said the center was only closed for two days; students said that even when the center was technically open, there was often no one to advise them.

Griffin acknowledged that staffing in the center was insufficient, but said students could get help from general counselors. Student Edissa Nicolas said that isn't a viable option, since transfer counselors "have resources that the normal counselor's office just doesn't have. One new counselor [at the general office] didn't even know how to calculate my GPA."

After spending "every free hour" for two weeks trying to negotiate the applications process on her own, Nicolas cofounded a student group called Motivated Underrepresented Students Transfer Club. MUST Club organized the Nov. 1 rally with Education in Action, a nonprofit organization made up of former CCSF students like Hernandez who went on to four-year colleges.

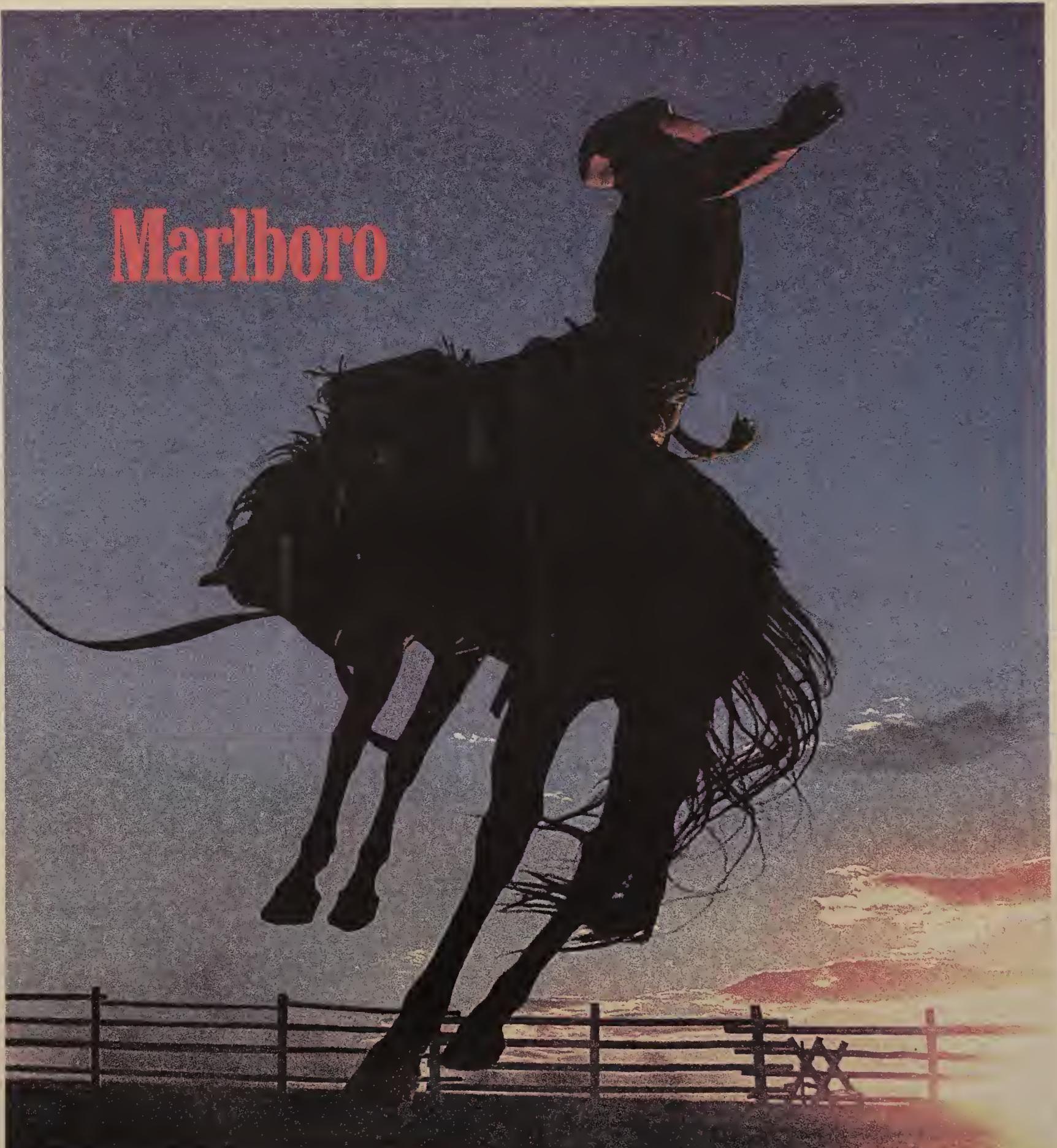
Griffin praised the students for pushing for more counseling, saying there is currently one counselor for every 1,300 students. But he stressed that the counseling services fared well in a recent self-study done for accreditation purposes. While that report does say that the transfer center has been praised by students, it also says that the general counseling office — which many potential transfer students had to rely on early this semester — received "mixed reviews." Students feel that information is difficult to access and that the quality of counseling varies, the report said. ♦

E-mail Tali Woodward at [tali\\_woodward@sfbg.com](mailto:tali_woodward@sfbg.com).

GUARDIAN PHOTO BY PAT MAZZERA



**Good advice:** Christine Gaddi, a former student leader who ran for Community College Board, speaks out at a rally at City College.



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## Commission calls for public power hearing Nov. 21

*Municipal utility district proponents to make their case*

By Rachel Brahinsky

San Francisco's Local Agency Formation Commission has scheduled a public hearing on the municipal utility district (MUD) petition submitted by the Coalition for Lower Utility Bills (CLUB) last summer. The newly formed commission filled its last two seats and called for the hearing at its Oct. 31 meeting.

Last July, CLUB delivered an initiative petition to the San Francisco Board of Supervisors calling for an election to decide whether the city should form a MUD, which could compete with PG&E to provide energy to San Francisco residents. In a 9-2 vote July 17, the board voted against calling for a MUD election without review by a local agency formation commission, or LAFCO — a body San Francisco has never had. Over the next few months Sup. Tom Ammiano orchestrated the creation of the city's LAFCO.

The official notice of the commission's Nov. 21 meeting says MUD proponents will have a chance to make their case at a "public hearing to review, discuss, and take possible action on the disposition of petitions in support of the formation of a Municipal Utility District."

CLUB cochair Joel Ventresca told us his group will likely point to the current failure of deregulation to protect ratepayers from soaring energy bills. Their solution to the crisis: public power.

"Now that the LAFCO has been established and the membership has been determined, we want the LAFCO to expedite the processing of the petition and to call the election as soon as possible," he told us. "We're going to try to convince them to call the election."

MUD proponents point out that the hearing comes after months of delays, most of them thanks to advice from City Attorney Louise Renne and her office. It was Renne who prompted the board to vote against the MUD election in July, by arguing that it required LAFCO review. And public appointments to the LAFCO were recently delayed by two weeks on the advice of deputy city attorney Dorji Roberts (see "City Attorney Ruling Continues LAFCO Delays," 10/26/00).

"Louise Renne needs to start acting like an attorney and not like a lobbyist," former supervisor Angela Alioto, who now represents CLUB as an attorney, told the *Bay Guardian*. "Attorneys do not represent adverse

interest to their clients. Louise Renne and the City Attorney's Office have been an obstacle to us because of PG&E's choke hold on that office."

PG&E is opposing the MUD election through a front group called the Coalition for Affordable Public Services, which receives all of its funding from the giant utility. Documents filed with the Department of Elections Nov. 2 show that PG&E has already spent \$196,812 to kill the MUD.

### New members

Also at the Oct. 31 meeting, the commission appointed Bernard Choden and Neil Eisenberg to the two seats reserved for members of the public. Commissioners Sue Bierman and Ammiano voted for both Choden and Eisenberg; Michael Yaki cast the dissenting vote against both candidates. Yaki said that he would have preferred to appoint Robert McDonnell to one of the seats. McDonnell is a representative of the San Francisco Labor Council, which has historically opposed municipalization of the city's electric system.

Eisenberg, a real estate attorney, has served as a commissioner for the federal Golden Gate National Recreation Area and as president of the city's Board of Permit Appeals. He chairs the Oceanic Society's board. Eisenberg served as CLUB's attorney; he resigned when he decided to apply for the LAFCO seat.

Choden is a planner who has worked as a consultant to firms that specialize in resource conservation and environmental and economic development. He sits on the board of San Francisco Tomorrow, an urban environmental organization.

One of the two new commissioners won't serve for long. Thanks to a new state law, one will be replaced by a fourth member of the Board of Supervisors Jan. 1.

In addition, the commissioners approved a budget of \$254,250, plus between \$400,000 and \$600,000 for anticipated consultant services and other costs, for the rest of the year. That budget must be approved by the Board of Supervisors. ♦

The MUD hearing takes place Nov. 21, 3 p.m., City Hall, 1 Dr. Carlton B. Goodlett Place, Room 263, S.F. (415) 554-5184. The LAFCO meets again Nov. 28, at the same time and place.

E-mail Rachel Brahinsky at [Rachel@sfbg.com](mailto:Rachel@sfbg.com).

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# Runaround Renne

Are the city attorney and the Human Rights Commission violating the Sunshine Ordinance? *By Rachel Brahinsky*

The Sunshine Ordinance Task Force has censured the Human Rights Commission for failing to release public records to a commission employee. The staffer, Kevin Williams, testified last year in front of the federal grand jury that brought the indictment of HRC chief contract compliance officer Zula Jones.

The case illustrates what critics say is a deep conflict of interest in the City Attorney's Office between the long-standing inclination of City Attorney Louise Renne to protect the Brown administration and hide public corruption and Renne's responsibility to represent the public interest and carry out the law.

In this case the conflict is particularly dramatic. In apparent violation of the city's Sunshine Ordinance, the deputy city attorney assigned to protect the HRC also has been assigned to the task force, which is trying to pry open HRC records.

The HRC has been the subject of a Federal Bureau of Investigation probe for more than a year, for alleged abuse of the city's minority contracting program rules. And last week the *San Francisco Examiner* reported that an FBI affidavit released Friday under a court order accuses Jones — who was indicted April 27 for fraud — of shredding key documents that had been subpoenaed by the FBI. The *Examiner* story summarizes the agency's response to the FBI record requests as ranging "from benign incompetence to outright resistance."

When Williams, an HRC contract compliance officer who was subpoenaed by the grand jury, filed a request for public records, he also encountered

resistance. So in September, nine months after testifying, and eight months after first asking for the records with no results, Williams filed a complaint with the Sunshine Ordinance Task Force. It was then that he learned that deputy city attorney Jackie Minor had been assigned to advise HRC on public records while also working for the task force.

#### Double duty

At an Oct. 24 task force hearing, Minor recused herself from discussions of the HRC complaint, while deputy city attorney Buck Delventhal filled in as task force advisor. The attorneys acknowledged Minor's conflict in having to advise two city agencies on opposite sides of a complaint.

The city's sunshine law that created the task force is designed to protect city attorneys from the very conflict Minor faces. Section 67.30(a) of the Sunshine Ordinance says that the attorney assigned to work with the sunshine task force "shall serve solely as a legal adviser and advocate to the task force." The law also states that "an ethical wall will be maintained between the work of this attorney on behalf of the task force and any person or office that the task force determines may have a conflict of interest."

Tom Burke, of Davis Wright Tremaine, was one of the principal authors of Proposition G, which added this provision to the sunshine law last fall. Burke said that there's no question that Minor's dual role violates the ordinance.

"Jackie can't have the position that she has with the HRC and with the task force without raising all the same questions that the voters presumably put to

rest with Prop. G," Burke told us. "The task force, as determined by the voters, deserves better, which is to have an attorney that will be their advocate and will be their sole legal adviser. This is not a criticism of Jackie; they're putting her in a position she ought not to be in. The point is that whoever is chosen to be the task force attorney has to be walled off."

When we spoke with Minor last week, we asked her if her double duty creates a conflict of interest that violates the Sunshine Ordinance. "Obviously that's not the way we interpret it," she said. She added that her office would release an opinion on the matter by the end of that week. On Friday, in response to our request for those documents, deputy city attorney Nathan Ballard told us that his office is still working on "four documents that are works in progress [and] ...there's no verbal response that I'm prepared to give."

However, Renne's office has signaled that it needed to address the appearance of conflict. Toni Delgado, custodian of records for the HRC, told us that after we began asking these questions of the city attorney, Renne assigned a new representative to handle public record requests for the HRC. Minor is still expected to advise both agencies, but with limits.

GUARDIAN PHOTO BY JUDI PARKS



**Double play:** City Attorney Louise Renne, long known for protecting the Brown administration, assigned one of her deputies to advise both the Human Rights Commission and the Sunshine Ordinance Task Force — apparently violating city sunshine laws.

"We have been assigned a new city attorney for sunshine requests: [Deputy city attorney] Dorji Roberts," Delgado told us. "They said it was because of the conflict of interest, because of Jackie's work with the sunshine task force."

*Continued on page 22*

# Rights commission never discussed firings

Did mayor move to ax critics? *By Savannah Blackwell*

A former adviser to San Francisco's Human Rights Commission believes the decision to fire her and three of her colleagues was made by Mayor Willie Brown. And while the mayor claims the decision was made by the commissioners, the commissioners never publicly discussed the firings.

On Oct. 10, HRC chair Ghada Saliba-Malouf wrote a letter to Dawn Clements advising her of her dismissal from an HRC committee that advises the agency on a program designed to boost busi-

nesses owned by minorities, women, and San Francisco residents. The letter begins with a reference to Brown, but the extent of his involvement is not clear (see "Three More Human Rights Commission Advisers Canned," 10/25/00). HRC policy calls for the commission to make decisions about committee appointments and dismissals.

"This is the first paper trail that I have seen that directly links Willie Brown as being the Svengali of this commission," Clements told us.

Clements wants to know who decided to give her, Henry Jamerson, Robert Chiang, and Diane Miller the boot. To that end, she filed public records requests with the commission and the Mayor's Office asking for all documents and tapes relating to the committee's recent overhaul.

HRC clerk Toni Delgado was unable to produce any documents on the matter. She told us the commission never publicly discussed the oustings.

On Nov. 3 the City Attorney's Of-

fice faxed Clements a letter addressed to Brown, on HRC stationery, recommending the committee reshuffling. Saliba-Malouf's name is typed at the bottom of the letter, which is dated Aug. 30, but there is no signature. Delgado says she didn't send Clements the letter because it was "a draft."

Saliba-Malouf acknowledged that she was familiar with the letter, but declined to comment on it.

The Mayor's Office did not return

*Bay Guardian* phone calls.

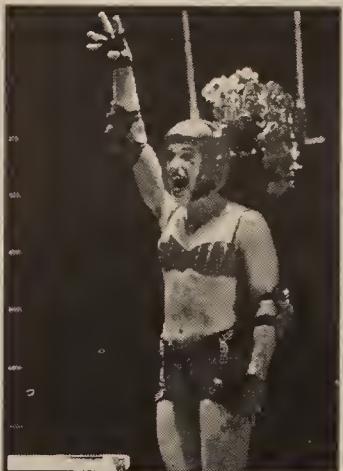
The city's Sunshine Ordinance requires that decisions about committee appointments take place in public and that the public be notified of the discussions in advance. Clements plans to complain to the Sunshine Ordinance Task Force that the decision to fire her breaks city law.

"This was not a discussion in public," she told us. "Therefore, it's a violation of the Sunshine Ordinance."

*Continued on page 22*

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## hrc and sunshine violations

**Renne**  
From page 21

### Withholding records

Williams filed his request — for compensatory time records for all HRC contract compliance officers between 1994 and 1996 — in January. Such records are public under the California Public Records Act. Williams sought the records to prove that the agency has discriminated against him in the way it dispensed comp time.

Delgado says that at the time of the request she called deputy city attorney Martin Gran for advice. Gran, who generally advises the HRC on labor law, would not tell us what his advice was. But Delgado told the Sunshine Ordinance Task Force Oct. 24 that Gran "told us these records were not supposed to be produced."

Delgado added that the HRC had been inundated with requests for records this year and that she had simply "dropped the ball."

Delgado's boss, HRC interim director Virginia Harmon, did not return our calls.

But Janene Murtha, an attorney with the law firm of Davis and Reno, which represents Williams's union, told us that the HRC gave her the runaround for months. When Murtha filed the requests for records on Williams's behalf, the HRC "admitted that they were public but never gave us anything in writing," she told us. The agency never explained why it wouldn't release the documents, Murtha said.

When the task force finally reviewed the matter, Minor was ironically in the position of settling the problem. "There is no question that the documents [being] requested are public records," Minor wrote in an Oct. 17 letter that sought to explain her dual role. Minor apparently was never involved in denying the records. She told us she first learned about the request when the sunshine complaint was filed.

The HRC finally released the records in full on Nov. 3.

Stephen Gorski, an independent attorney who also represents Williams, told us that since speaking out at the grand jury and since filing his record request, Williams has suffered retribution at work, including a demotion. Gorski pointed to the recent firing of HRC adviser Dawn Clements as another example of the commission's retaliation against members who are openly critical of the HRC (see "Brown Dismisses Human Rights Commis-

sion Adviser," 10/18/00, and "Rights Commission Never Discussed Firings," page 21).

"It looks like Kevin's being made a scapegoat," Gorski said. "He's being advised of what the repercussions could be if you buck the powers that be.... participating in grand juries is one of your duties as a citizen. You're supposed to be able to go there and speak without fear of reprisal." ♦

**P.S.** At the Oct. 24 hearing, the task force heard three complaints filed by John Jenkel, covering matters including an inadequately prepared agenda, limits put on public comment at a meeting, and a re-

quest for an attorney's opinion on whether Sup. Barbara Kaufman had a conflict of interest when voting on Bryant Square last June. All three complaints were found not to have enough evidence for the task force to demand records or issue a censure.

In other sunshine news, San Francisco Board of Education president Mary Hernandez introduced a resolution Oct. 25 that would put the entire San Francisco Unified School District under the rules of the Sunshine Ordinance. After discussion, the board voted to move the resolution to the Rules Committee for analysis of the potential fiscal impact.

The Sunshine Ordinance Task Force meets on the fourth Tuesday of each month. The next meeting will be Nov. 28, 4 p.m., City Hall, 1 Dr. Carlton B. Goodlett Place, Room 408, S.F. (415) 554-7724.

E-mail Rachel Brahinsky at [rachel@sfbg.com](mailto:rachel@sfbg.com).

## HRC

From page 21

Clements and Jamerson had been outspoken critics of the HRC. Most recently, Clements had written to members of the Board of Supervisors blasting a report, produced by a task force appointed by the mayor, on how to fix the commission's

problems (see "Foxes in the Henhouse," 8/9/00). The mayor's involvement in HRC procedures is the focus of a federal probe. In April a high-ranking commission staffer was indicted on charges of defrauding the city's minority contracting program. ♦

E-mail Savannah Blackwell at [Savannah.Blackwell@sfbg.com](mailto:Savannah.Blackwell@sfbg.com).

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## alerts

by camille t. taiara

**'Globalize This!'**

**Wednesday, Nov. 8-Friday, Nov. 10,** Fine Arts Cinema presents "Showdown in Seattle" and "Breaking the Bank," two videos by Independent Media Center media activists depicting the protests against the World Trade Organization in Seattle and against the International Monetary Fund and World Bank in Washington, D.C. 7:30 p.m., Fine Arts Cinema, 2451 Shattuck, Berk. \$7. (510) 848-1143.

**Just say no to the Potrero power plant**

**Thursday, Nov. 9,** the Energy Commission holds an informational hearing and site visit on the proposed Potrero power plant project. Call to register by Nov. 8 at noon for guaranteed space on the tour bus. 1 p.m.-8 p.m., Potrero Hill Neighborhood House, 953 De Haro, S.F. Free. (800) 822-6228.

**Protect rights for the disabled**

**Friday, Nov. 10,** disability rights attorney Thomas E. Frankovich and certified American Disabilities Act expert Francie Moeller speak about the blow to disability rights triggered by the Eastwood verdict and where to go from here, at a training sponsored by Disability Rights, Enforcement, Education, Services (DREES).

11 a.m.-3 p.m., Parnow Friendship House, Community Room, 164 N. San Pedro Road, San Rafael. (415) 479-3504.

**A worker's perspective on Yugoslavia**

**Saturday, Nov. 11,** Argiris Malapanis, a leader of the Socialist Workers Party and coauthor of "The Truth About Yugoslavia: Why Working People Should Oppose Intervention" who recently returned from a trip to Yugoslavia, speaks about recent political developments in the area at an event sponsored by the Militant newspaper. Reception 6 p.m., program 7 p.m., Fort Mason Center, Marina Room, Marina (at Lagma), S.F. (415) 584-2135.

**Anti-prison sale**

**Saturday, Nov. 11,** get a head start on your holiday shopping while helping resist the prison industrial complex at a silent auction benefiting the Prison Activist Resource Center, featuring readings by local authors/activists Judith Tannenbaum and Melody Ermachild Chavis, music by Tommy Carns, and more. 7:30-9:30 p.m., Museum of Children's Art, 538 Ninth St., Oakl. \$10-\$25 donation. (510) 893-4648, ext. 108.

**Cross-border efforts against corporate globalization**

**Saturday, Nov. 11,** CISPES sponsors two

separate events on grassroots, cross-border organizing between the United States and El Salvador. 10 a.m.-1 p.m., panelists from both countries discuss efforts to resist privatization of health care, at a forum cosponsored by the Committee for Health Rights in the Americas. 6 p.m.-8 p.m., Martha Elena de Rodriguez, FMLN mayor of Soyapango, and Rafael Coto, member of ANDES, El Salvador's teachers' union, speak about current organizing against neoliberal policies and

U.S. military expansion in El Salvador. San Francisco Women's Building, 3543 18th St., S.F. Free. (415) 648-8222.

**Bisexual identity crisis**

**Sunday, Nov. 12,** Dr. Mary Bradford, Pacific Center therapist and faculty member at JFK University, addresses bisexual identity at an event sponsored by Parents, Families, and Friends of Lesbians and Gays. Support group meeting 2 p.m., program 3 p.m., PFLAG/St. Francis Lutheran Church, 152 Church, S.F. (415) 921-8850.

**U.S. Navy out of Vieques!**

**Sunday, Nov. 12,** Robert Rabin — leader of the Committee for the Rescue and Development of Vieques who was recently arrested during a nonviolent action on the navy's firing range — speaks about the powerful movement on the Puerto Rican island to resist bombings and other abuses by the U.S. Navy. A new video on Vieques will also be shown. 7 p.m., Centro del Pueblo, 474 Valencia, S.F. \$5-\$10. (415) 863-1504 or (415) 431-1180, ext. 10.

**Women's rights and family law**

**Tuesday, Nov. 14,** Herma Hill Kay and Barbara Nachtrieb Armstrong of UC Berkeley's Boalt Law School deliver the lecture "From the Second Sex to the Joint Venture: An Overview of Women's Rights and Family Law in the United States." 4:10 p.m., UC Berkeley, Alumni House, Toll Room, Telegraph (at Dana), Berk. Free. (510) 643-7413.

**Elections and the media**

**Wednesday, Nov. 15,** Green Party senatorial candidate Medea Benjamin, Bay Guardian executive editor Tim Redmond, Carla Marinucci of the San Francisco Chronicle, and others provide a lively evaluation of media coverage of the elections, at a forum sponsored by Media Alliance and moderated by school board candidate Eric Mar. 7 p.m., Media Alliance, 814 Mission, Ste. 205, S.F. Free. (415) 546-6334.

**Health care crisis in Haiti**

**Wednesday, Nov. 15,** hear Harvard professor Dr. Paul Farmer speak about the health crisis in Haiti and the connections between poverty, inequality, and rates of infectious disease, at a benefit for Partners in Health cosponsored by Global Exchange, East Bay Sanctuary Covenant, and several others. Reception 5-7 p.m. Call for location. \$35 (includes admission to main event). Main event 7:30 p.m., St. Joseph the Worker Church, 1640 Addison, Berk. \$5-\$15 donation. (510) 558-0371.

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action/.

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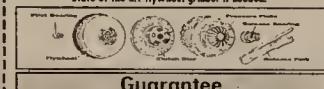
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## fashion and body image

28

Ask Isadora

30

Techsploitation

32

Travel

# Flaunt your curves!

A chubby girl's guide to shopping. By Justine Sharrock

I've been asked if my shopping at Urban Outfitters is an actual attempt at buying clothing or just an exercise in self-punishment. I continue to return with the hope that this time the T-shirts will look more like T-shirts and less like sports bras, that they'll cost less than \$38, and come down past my navel. What's a girl to do? If I shop at a "regular" women's clothing store, the clothes are painfully unhip. I look like a bizarre rendition of one of my mother's friends. Yet I have to admit that I'm no longer the shape or size of a preteen.

When I was 14 years old, I went with my mother to look for a dress to wear to a formal dance. I found a short black slip dress, which would have looked great on me, only it was a size 4. I asked the salesperson if she had it in a size 10. She looked at me with a combination of dismay and disgust, and responded, "Oh, no! That dress doesn't run that large!"

As an awkward preteen, I found shopping for the dress difficult enough without being insulted about my size. Needless to say, I hated the dress I got. I was reminded of the salesperson's comment each time I saw it. When I look back on that day, I realize how ridiculous the woman was: a 10 isn't that big, and regardless, she should not have insulted her customer, especially an awkward preteen. I wish I could go back and protect my younger self from the hurt and self-hatred that moment instilled. I have to keep that in mind when a now older me gets frustrated at not fitting into the very limited sizes at certain hip boutiques.

One of the hardest parts of being chubby is finding clothing that fits. Fashion designers cater to women of smaller sizes. Although the average woman is about a size 12, the stores don't reflect this. With the basic laws of supply and demand, you'd think that women who are size 12 would have the largest selection to choose from, but they don't. There is a move in the Argentinean congress to pass a law forcing manufacturers to make clothes that fit real women's sizes: not the case here in the good old U.S. of A. The fashion industry in America caters to the petite and skinny, not the average. Women quietly stand by and accept this form of discrimination. Many of us have internalized our culture's distaste for the Rubenesque. We assume that the lack of clothing that fits is the fault of our bodies and not the fault of the clothing designers.

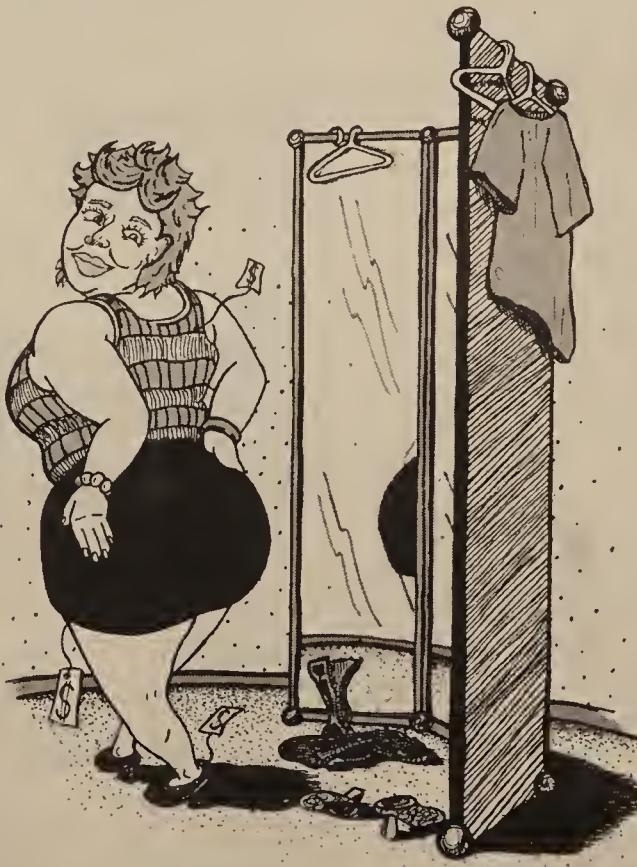
Many of the top designers now have lines that run in larger sizes. They've realized that it makes sense to design clothing that the average woman can actually wear. Nordstrom, Bloomingdale's, and Macy's all

have departments with clothing by the top designers for big chicks. Mostly the selection is overpriced and looks very conservative and dressy. Some girls swear by it, though, so it's worth a look. The Gap, as well as its sister stores, Old Navy and Banana Republic, are adding size 20 to their line, which currently goes up to size 18. Although these places have some good basics, given the company's history of using sweatshop labor and their boring styles, I'm not running to buy their loose-fit khakis. Still, it's a step in the right direction.

hip edgy clothing, but they rely on sweatshop labor. Here are some real alternatives for low-cost, hip clothing for the voluptuous, curvy, fat, big, curvy, and chubby women out there, ranging from a roomy 12 to plus sizes.

### Real dressing tips for the curvaceous

Fat girls are constantly bombarded with advice on how to dress to look slimmer. Wear vertical lines, avoid large prints, use darks and lights to highlight and hide different body parts. These rules send the



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Women be-

tween the sizes of 12

and 16 are in a special

predicament. "Regular" clothing stores usually run up to a size 10, 12, or 14, but these sizes' range depends upon the designer, and they're often quite small. "Plus-size" clothing lines usually start at a 16 or 18. This leaves many chubby women stranded in the in-between wasteland of sizes: too big for the mainstream, too small for the plus size. There's a great need for a larger selection of attractive clothing in the plus-size range, but also for that middle chubby ground.

For chubby girls, trying to shop on a tight budget while maintaining good fashion sense (and good moral sense!) is a real challenge. The Limited and Express, for instance, have a great range of pants that stretch, along with

loud message that larger women should disguise their al-

legedly shameful bodies. Dressing to "look slim" just leads to worse self-image — and it's this, not their size, that's the downfall of most large women. Personally, after years of being schooled in size-slimming dressing, when I see someone wearing vertical stripes, my first thought is that he or she is trying to look thinner. More importantly, if the main idea behind your choice of clothes is for you not to look like a fat slob, the only thought you'll have in the clothes is "What a fat slob! This outfit is meant to hide me; therefore, I should be hidden."

My advice: flaunt it. If there is a body part you dig, show it off. Lower that neckline; hitch up that hemline;

show off those curves. Feel sexy, and you will look sexy.

And another great fashion tip for chubby girls: Lycra. It's comfortable, it lets you show off your curves, and it can make one piece of clothing fit well on many different body types.

### Thrift stores

Thrift stores are filled with clothes that we know actually fit real people, because real people have worn them before you. This rule of thumb does not apply to "vintage antique clothes" — my theory being that most of these clothes have survived so long only because no one actually wore them back then. Why else would there be so many yellow T-shirts and very small dresses in vintage stores? Besides, people were actually smaller back then. Thrift-store clothing is not only super hip, but it's also already worn in, and it's cheap. Dig around and find some real treasures.

**Clothes Contact.** This store was featured in the *Bay Guardian's* Best of the Bay issue as the Best Place for Chubby Girls on a Budget for a reason. It's got an especially good selection of pants and dresses. Plus, it's by the pound. 473 Valencia, S.F. (415) 621-3212.

**Crossroads Trading Co.** is a source for young hip name-brand labels at cheaper prices. 1901 Fillmore, S.F. (415) 775-8885; 2231 Market, (415) 626-8989; 1519 Haight, S.F. (415) 355-0555; 5630 College, Berk. (510) 420-1952; 2338 Shattuck, Berk. (510) 843-7600.

**NU2U.** I especially dig its vintage section. It has a great selection of larger-size vintage dresses, mostly from the '60s and '70s. Plus, it's really cheap. 2415 Mission, S.F. (415) 550-0115.

**Thrift Town** is huge and cheap. Check out the vintage rack and the men's pants section. 2101 Mission, S.F. (415) 861-1132.

For plus sizes, skip the hunting and go to **Not a Small World**. It offers a good selection for plus-size designer labels, including swimwear, evening wear, casual clothes, and office clothes, at a fraction of the regular price. Sizes 14 to 4X. 1527 Cypress, Walnut Creek. (925) 933-7592. monica@notasmallworld.com.

Also in the East Bay plus-size scene is **Seams to Fit**, a consignment store and outlet to its sister store, **Says Who?**, which has regular prices. Both stores carry a selection of plus-size clothing in natural fabrics. Their selection of casual wear includes sweaters, linens, T-shirts, button-down shirts, and also a selection of ethnic prints. Their jeans are actually wide at the waist, but fitted and pegged at the bottom for a more flattering and realistic fit. Sizes 12 to 24. **Seams to Fit**, 6527 Telegraph, Oakl. (510) 428-9463; **Says Who?**, 3903 Piedmont, Oakl. (510) 547-5181; 539 Bryant, Palo Alto, (415) 324-3511. [sayswho@sayswho.com](mailto:sayswho@sayswho.com); [www.sayswho.com](http://www.sayswho.com).

### Online options

I know, it's terrible that people try to corner large women into doing their shopping at home, so that they won't

*Continued on page 27*



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## fashion and body image

### Chubby girl

From page 24

be seen in the stores moaning that sizes are unrealistic. However, these Web sites offer clothes that are actually large, hip, sexy, and revealing. I couldn't have left them out. These clothes are definitely not your usual large-print polyester muumuu.

**The Abbie Lynn Boutique.** As a larger woman who was in the constant celebrity spotlight because of her role on MTV, Abbie Lynn was frustrated about the lack of cool, sexy clothing for women in her size (14 to 16). Instead of sitting around fuming, she put her anger into action and created her own line of clothing for other similarly frustrated women.

Her line offers lots of interesting fabrics and designs for rocker chicks. She also features some clothing by other designers in sizes 12 to 20. Find her clothes on [www.girlshop.com](http://www.girlshop.com).

**Alight.** This site offers a selection of designer wear in plus sizes from 14W to 28W. It has everything from formal evening wear to hip casual wear to stuff for work. It's the usual trendy stuff, such as capris, short skirts, tight low-cut shirts, jeans, the whole nine yards, literally. There's a large range of prices and styles. You can also sort by size, so you can skip the step of finding that perfect dress, only to find that it's not in your size. [www.alight.com](http://www.alight.com).

**Benina and Lu.** This site was started by two hip chicks, Benina and Lu. They wanted to see more clothing for big teens out there, so they took some initiative. The clothing runs from sizes 14 to 28 and is similar to other teen fashions, just bigger. [www.beninaandlu.com](http://www.beninaandlu.com).

**Delia's.** Why is she sending me to a preteen clothing catalog, you may ask. Well, although my younger sister has informed me that Delia's is totally out of fashion now with the high schoolers, I still find it hip. Yes, it has those cheesy renditions of cool clothing — one page devoted to the rock-star punk style, the next page to hippies, then ravers, then skaters, fully catering to the preteen identity crisis. Delia's has started carrying its clothing in larger sizes, too — well, larger than preteen. But seriously, with sizes ranging from 1/2 to 19/20, just about any girl can find a pair of jeans or a rocker tee to wear. Note that not all items come in all the sizes, though most do. Unfortunately, the closest store is in Illinois, but you can still order online or through the catalog. [1-800-DELIA-NY](http://1-800-DELIA-NY); [www.delias.com](http://www.delias.com).

**Drac-in-a-Box.** Goth chicks should check out this site for Goth garb and other alternative clothing in large sizes. The site is from England, so you have to convert the sizes. [www.dracinabox.com](http://www.dracinabox.com).

**Girlfriends L.A.** Teenyboppers take note! Here's a site for hip teenage styles in large-hipped sizes. Girlfriends of Los Angeles features teen styles in a huge range of sizes — from 0 to 3X. They have everything

from T-shirts and jeans to sequin tube tops and tight slick pants. The prices are a deal. [www.gfla.com](http://www.gfla.com).

**Igigi Curves.** The clothes at this site are all about being sexy and flaunting what you've got. The models are nice, big, curvy gals who make you want to eat more just to fit in. Sizes 1X to 3XL. [www.igigi.com](http://www.igigi.com).

**One Angry Girl Designs.** They feature T-shirts with fat-activist slogans, such as "Fuck your fascist beauty standards," "Practice guilt free food consumption," and "Start a revolution ... stop hating your body." Their sizes prove that they practice what they preach: all women can wear their T-shirts, which range from a size small to 6XL. I'm not a supporter of their anti-porn resource center, but each to her own. [www.oneangrygirl.net](http://www.oneangrygirl.net).

### Cyberless stores

**Esprit Outlet.** We are so lucky to have an actual Esprit outlet in San Francisco. The clothing costs so little, especially during sales. The clothing is hip and smart with a twist. The designers are also big fans of Lycra. Esprit's clothing line is carried at full price at major department stores. Sizes go up to 11/12 and 13/14, and run big. [499 Illinois, S.F.](http://499illinois.com) (415) 957-2540. For the regular Esprit selection, look in major department stores or grab a catalog. 1-800-4-ESPRIT; [www.esprit.com](http://www.esprit.com).

**Guess.** Guess girl Claudia Schiffer may have shifted the model look away from the waif look and toward voluptuous, but she's still pretty skinny. Surprisingly enough, Guess carries some gems for curvaceous chicks. The brand's main strength lies in its new stretch-pants line. The black jean-cut stretch pants have swept over the East Bay rocker scene like a wildfire. Everyone is wearing these, and yes, they do fit everyone. A word of warning: at \$58 a pop, they're not cheap, but believe me, they're oh so worth it. Guess carries lots of very flattering stretch skirts, mini and three-quarter length, with elastic waists. Don't even bother with most of the tops — they're absurdly short and small. Guess is carried at major department stores.

**Hot Topic.** Lots of the clothing at Hot Topic runs in larger sizes, including a selection of plus sizes. A great source for chicks into punk, Goth, leather, and vinyl. Beware: there are many lame imitations of DIY fashions. [3232 Telegraph, Berk.](http://3232telegraph.com) (510) 841-3128; [3 Serramonte Center, Daly City.](http://3serramonte.com) (650) 992-4199.

**Piedmont** caters to people who don't have a "standard" female body shape but still want to look like ultra-sexy women. Although in most cases the shoppers' bodies are nonstandard in that they're male, this shouldn't stop women from taking advantage of looking as sexy as a drag queen. The clothes are tight, slinky, sexy, and outrageous. Tube tops, pleather pants, hot pants, and tight minis abound. [1452 Haight, S.F.](http://1452haight.com) (415) 864-8075.

**Ross** has a great selection of clothing at cheaper prices. Skip the

women's department — the clothing is unstylish and boring. I'll take some hunting, especially in the juniors department, but you will be rewarded. Look for stuff that has stretch to it. [5200 Geary Blvd., S.F.](http://5200geary.com) (415) 386-7677; [799 Market, S.F.](http://799market.com) (415) 957-9222; [1539 Sloat Blvd., S.F.](http://1539sloat.com) (415) 661-0481; [1645 Van Ness, S.F.](http://1645vanness.com) (415) 775-0192; [5733 Christie, Emeryville](http://5733christie.com) (510) 450-0183; [2190 Shattuck, Berk.](http://2190shattuck.com) (510) 549-9761; [2246 South Store Center, Alameda](http://2246southstorecenter.com) (510) 523-6572.

**Serramonte Shopping Center.** I've dubbed this mall the chubby chaser mall. It's filled with stores carrying cheap, sexy, hip clothing in roomy sizes. More importantly, when I visited on a Saturday, there were hordes of cute chubby chicks. So whether you are one yourself or you're apt to ogle the big girls, don't fear the trip to Colma. For plus-size gals, there's

**Lane Bryant.** I'd heard so many mixed reports about this store that I had to check it out for myself. It relies on sweatshop labor, but it's one of the few plus-size options that is young and casual. While I can't vouch for how it wears, the clothing ranges from good basics like jeans to hip numbers and a plus-size lingerie selection. **Hot Topic** and **Express** (see above) are both represented at Serramonte. And **Nina's** has changed my life. Although the store's sizes only cover the usual S-M-L, its large is roomy, its clothing hip, and its Lycra abundant. It has a great jeans and pants selection (including a cheap version of those Guess pants all the East Bay rockers are wearing), good miniskirts and those three-quarter-length deals, as well as jackets, tops, and everything else. Even the stuff not on sale is ridiculously cheap. **Forever 21** is the spot for trashy, slutty club-going wear as well as your usual casual hip gear, with lots of great colors and patterns. It's arranged by color, not size, which helped me avoid my usual all-black inclination, but meant lots of sorting for the right size. It's cheaply made, but also cheaply priced. Great for that sequined tube top or those pleather pants you may only dare to wear once. [3 Serramonte Center, Daly City.](http://3serramonte.com) (650) 755-3770.

**Stormy Leather** is famous for its selection of sex gear in plus sizes. If you are frustrated trying to find a harness that fits, look no further. Just be thankful that you live in the Bay Area. [1158 Howard, S.F.](http://1158howard.com) (415) 626-1672.

Reviewing my list, I realize how sad it is that there are so few small boutiques catering to chubby girls. The small independent designer seems the obvious space for creating clothing in a more realistic range of sizes. In San Francisco, where chubby girls are heralded as sexy, there should be a shopping scene to match. ♦

For more information on catalogs, Web sites, and stores around the country that offer plus-size fashion, visit the Web site of the zine **Fat Girl** at [www.fatso.com/fatgirl](http://www.fatso.com/fatgirl).

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features

ask isadora  
by isadora alman

# Two-second man

**Q:** I have a significant problem I hope you can help me with. My problem is premature ejaculation, which already cost me my marriage. I started experiencing coitus at age 28 (I'm 36 now), and I can count on one hand the completed experiences in my life. What happens is this: no sooner does my glans penis enter the vagina than, approximately two seconds afterward, I ejaculate and never have the opportunity to enjoy sex. My wife left me after she suggested I must be homosexual (I'm not!) and called me names like Mr. Five Minutes. A physician said that it might be because I was considered still "new to the game," and that I would have to learn ejaculatory control, as my body may still be getting accustomed to coitus. But it is difficult when your wife does not cooperate with methods like the squeeze technique because her attitude is "you're a man; you're supposed to know certain things." I've tried using benzocaine, which only served to irritate my wife. I even tried Kegel exercises on the suggestion of a colleague — to no avail. I was provided Zoloft to induce anorgasmia (big joke!), was given Viagra (another joke, as I have no problem gaining erections, just maintaining them), used homeopathic and Ayurvedic products — to no avail. I even stepped up my physical exercise regimen. I plan to marry this girl I'm now involved with, but I can't live with the thought of disappointing her. Can you help me? I don't want to continue like this, and I don't want to continue throwing good money after bad.

**A:** Learning ejaculatory control is no more difficult than learning not to pee in your pants, and you learned that before you were four years old. You don't need your wife's cooperation, although it would have been nice to have had a more supportive (and less sharp-tongued!) partner. How long your erection can last has nothing whatsoever to do with sexual orientation. There are gay men and bisexuals who suffer from too eager ejaculation as well, alas. All the things you tried have been of help to some men, even if they did nothing for you. You really need to start from the beginning. You can rent or purchase the Sinclair Institute's video "You Can Last Longer" ([www.bettersex.com](http://www.bettersex.com)), and you can find yourself a sex therapist with whom to deal with this issue ([www.sexhelp.org](http://www.sexhelp.org)). He or she will give you a series of exercises you can do on your own that will improve your ability to hold your erection, and he or she will educate you in all manner of lovemaking techniques that do not rely on a stiff penis.

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**Q:** I am seeking advice on what to do because my boyfriend is not pleasing me at all, especially orally. I have bought toys to satisfy myself. I don't want to cheat on him. What should I do? I am starting to think about women.

**A:** I hope that was a non sequitur and not an inference that any woman will know best how to give head to another woman over any man. Blatant nonsense. If your boyfriend isn't doing things the way you want them done, let him know exactly how that is. Demonstrate on a fig or half a peach (which should entertain your fellow grocery shoppers in the produce aisle). Rent an erotic video and offer a running commentary of what looks sexy to you. Praise what he does do well. Bring your toys to bed so that the two of you can play. If you're thinking about women, think away. It's common to fantasize about possible partners not already in one's repertoire, but don't blame it on your boyfriend's poor performance. They are two separate issues.

**Q:** I am a 24-year-old male who can't stop masturbating. I do it at least twice a day. I mostly feel my sexual hormones in the morning and at night. Please tell me if there's a way I can stop this habit. I do have a girlfriend, and I'm afraid to ask her for advice. Are there any bad side effects from this habit?

**A:** Yes: worrying. Twice a day for a healthy young man is not extraordinary. You won't break it or wear it out. I don't know how you imagine your girlfriend could advise you, except maybe accommodate you sexually more often. If that's the case, ask her. If not, either enjoy your solitary play or stop the way anyone goes about breaking any habit (nail biting, smoking, television watching, and even playing with yourself): Find something else productive to do with your hands at the times you're most likely to indulge. Ever consider taking up macramé? ♦

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum ([www.askisadora.com](http://www.askisadora.com)) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.



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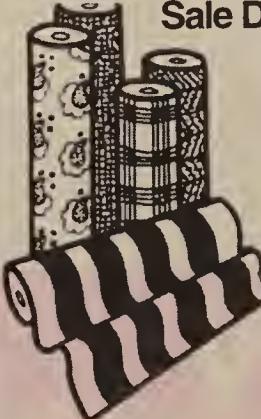
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features

**techsploitation**  
by annalee newitz

# Logan runs again

Most of us in the postindustrial/industrial world are haunted by anti-technology images from the atomic age, although it seems as if nobody worries about the bomb anymore. Ironically, what seems to have stuck with us from the post-World War II years isn't nuclear hysteria but computer hysteria. I think the spawn of baby boomers have grown up without fearing atomic destruction — oh sure, we know that big bad bombs are out there, but I was taught to fear (and respect) the power of computers.

Classic tech horror movies like *2001* (1968) demonstrate machine megalomania, as does the computer rape flick *Demon Seed* (1977). *War Games* (1983) makes it clear that behind every nuclear disaster lies a geek hacking some vast form of computer intelligence (come to think of it, that's what *Terminator 2* was about, too). No dumb bomb alone could really kill us; chips and disk drives and networks would cut us down with their superbrains instead.

In the mid 1970s, one of the classic anti-computer flicks came out: *Logan's Run* (1976), the tale of a hippie-fascist regime in which everyone over 30 is compulsorily "renewed" (i.e., killed) by an omnipotent computer that wants to keep the population down. With its weird references to a dystopian future ruled by pleasure drugs, free love, and disco styles, *Logan's Run* became more of a camp classic than an art-house hit. It remains in the social imagination by virtue of its ubiquity on Ted Turner's channel TNT, and the strange energy of the S.F. fans who memorialize it on countless Web sites.

*Logan's* contemporary Internet legacy inspired William Nolan, coauthor of the 1967 novel *Logan's Run*, to rerelease the Logan series (bet you didn't know there were three books and a novella) online. You can read the original trilogy, as well as a new novella, at [www.ebooks2go.com](http://www.ebooks2go.com). When I got a Logan shwag package from Open City Communications, the company behind [ebooks2go.com](http://www.ebooks2go.com), I couldn't resist: I had to talk to Nolan, the guy who first made Logan run.

Nolan is an unlikely purveyor of cautionary tales about a computer-dominated society. A high school student during World War II, he's part of a generation that feared atomic destruction not because it loomed as an abstract cold war threat but because he lived through a period when the bomb was actually being used. "We shouldn't have dropped two bombs on Japan," he tells me. "I'm against the use of the second bomb." It's a strange sentiment these days — the idea that one bomb was necessary — since those of us raised in post-World War II culture were taught that even one bomb could result in the kind of postapocalyptic mutant world of *Mad Max* (1979) or *The Omega Man* (1971).

Perhaps because the bomb wasn't a fantasy for Nolan, he turned to other historical problems to inspire his science fictional futures. "I don't think you can write about the future without a solid grasp of the past; you need history to write good science fiction," he asserts. In the late 1960s, however, Nolan was disturbed by social unrest in the present. "I wrote *Logan's Run* during the Watts riots, when youth were rioting. The book was an implicit criticism of a lifestyle that destroys you and society, a lifestyle where maturity is rejected. You can't live a hedonistic lifestyle and survive; you either die young or it catches up with you."

With his concerns about the excesses of countercultural hedonism, it's interesting to find out that Nolan's point in *Logan's Run* was partly reflective of romantic, hippie values. "*Logan's Run* is about humanism winning out over technology," he says. "The love relationship between Jessica and Logan is more important than technology." When I ask him about how this fits into his criticism of '60s youth culture, he talks about the "good lessons" of the 1960s: "We accepted our sexuality in a more open manner; the Victorian attitudes back then were as crippling as hedonistic ones. And we got rid of a lot of censorship, too." He also assures me that, unlike many S.F. writers of his generation, he embraces the use of technology and loves the Internet: "I'm not against technology; I'm against people who misuse it."

Ironically, *Logan's Run* the movie seems to condemn its youth-obsessed characters much more for their dependence on machines and sexual openness than for using drugs or rioting. In fact, a large part of the film's campiness comes from its "oppressive" computers, which look like nothing so much as giant rave toys. And nobody can withhold giggles at the goofy sexual antics of Logan and his pals.

"People run around in pajama bottoms and slippers in the movie," Nolan laughs. "Yes, it's campy." He tells me he's looking forward to the remake of *Logan's Run* — in production at Warner Bros. — because it will be much darker. "I think the original movie missed the book's subtext, which is the breakdown of society when youth rules. I don't think this is a dated idea, either. Look at all the violence out there now; Watts is nothing compared to rap music or wrestling shows on TV. Dying of an early death is even more a fear in youth culture today."

Nolan forgot to mention that problems of the '60s pale in comparison with AIDS, ecological disasters, civil wars, and techno-surveillance. Maybe that's why Logan is still running. ♦

Annalee Newitz ([a@techsploitation.com](mailto:a@techsploitation.com)) is a surly media nerd who adores the Romeo droid from *Circuitry Man*.

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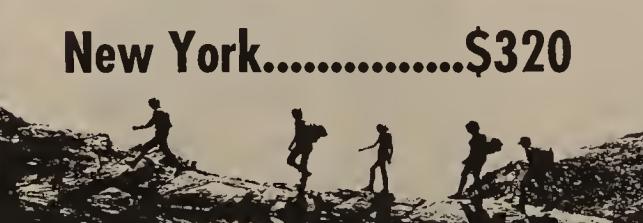
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# J is for fabulous

By Paul Reidinger

**L**ike a piece of small but exquisite jewelry wrapped in an unassuming box, Cafe J doesn't reveal its secret glories to a casual glance. The restaurant occupies a typical outer Noe Valley storefront, in that little cluster of commercial enterprises near the end of Church Street, where the J train makes its squealing turn toward points south.

To the rear of the restaurant lies one of those magical city gardens where, in good weather, you can bask. As everyone in these parts knows, however, the best basking is generally to be had before two in the afternoon, when the sea breeze picks up and the fog rolls in. A city garden — at least in this city — is rarely of much value at dinnertime, unless it's enclosed and heated. Unless it's just like inside, in other words.

So Cafe J's garden isn't really much of a selling point for its dinner service, which began in May to augment the restaurant's already established breakfast, lunch, and brunch services. Fortunately, dinner at Cafe J doesn't need a selling point. It is simply a fabulous experience, with dis-

tinctive food as good as you're likely to find anywhere in town, and a warm, stylish, low-key ambience of happy murmurings from other tables amid the muted strains of live classical guitar.

Chef-owner Eliscio Soto's menu aims to blend Latin, French, and Basque flavors, but it's the Basque seafood dishes that really light up the night sky. Given Soto's previous experience at Gerald Hirigoyen's Fringale, with its French-Basque menu, and at Plouf (French seafood), his inclinations aren't surprising. But the effects are. A heaping bowl of steamed mussels (\$9), for instance, derives a tremendous charge from the zippy, brothlike basquaise sauce, some proprietary blend of sweet and hot peppers, onions, celery, and garlic.

A slightly richer and less biting version of those flavors appears in the Basque ragout (\$16), a medley of salmon, prawns, sea bass, and mussels, with a bed of steamed spinach. But both of those dishes, spectacular as they are, can't quite prepare you for Soto's specialty, the parietta (\$28

for two people), a large oblong platter lined with risotto in a tangy ginger-cilantro broth and topped with an avalanche of lobster tails, clams, mussels, bay scallops, sea bass, and diced tomatoes.

Truly, I have never eaten a better dish in any restaurant, or from my own or anyone else's private kitchen. I have eaten fancier ones, of course, but then Soto's style isn't fancy. He isn't carving radishes into roses. He's just delivering the goods in a big, big way, in a warm, casual, friendly setting that's meant to — and does — evoke a south-of-France feel.

The splendor of the Basque dishes and especially the parietta tends to obscure, unjustly, the rest of the menu. We loved the elegant rack of lamb (\$16), the ribs duly frenched, the meat cooked to a perfect rosiness and served with a creamy potato gratin and sautéed green beans. And we noted, in the crisp-tender fried calamari (\$5.95), that Soto, in the European fashion, does not fear salt. The whole dish was perfectly seasoned, from the golden battered rings to the bed of vinaigrette-dressed frisee underneath. I would have liked a bit of sauce for dipping; we asked for rouille (the red-pepper mayonnaise) but had to settle for plain mayonnaise, tarted up with capers.

The dessert menu is modest: crème brûlée, tarte tatin, and something rather nostalgically named "chocolate delight" (\$4.50). This turned out to be a disc of deliriously dense, rich, flourless chocolate cake, served with vanilla ice cream. Simple and direct, like an Anglo-Saxon word.

Still, after parietta, dessert of any kind is quite superfluous. You're unlikely to have any room, and even if you do you're apt to want to linger over your memories of that oblong platter with its mother lode of maritime bounty rather than sail into a piece of sweet trivia.

It is beyond appropriate that Cafe J is a modest neighborhood restaurant, in a neighborhood that so far has not been as glaringly transformed as others in the city (including the part of Noe Valley nearer 24th St.). The mood is familial, and the price list is balm on a wound, the majority of main courses costing between \$10 and \$15. But most important, Cafe J continues and strengthens a tradition of excellence in neighborhood restaurants. The people in this town who want the best cooking at the best price — the best value — know not to look downtown but outward. If you see a Muni train running on surface tracks, you'll know you've found the range. ♦

**Cafe J.** 1708 Church (at 29th St.), S.F. (415) 970-1095. Continuous service: daily, 7:30 a.m.–3:30 p.m. Dinner: Tues.–Sat., 5:30–10 p.m. MasterCard, Visa. Pleasantly moderate noise level. Wheelchair accessible.

## Without Reservations

### Care of the dream self

**S**ince Thanksgiving is still weeks away, it's not too early to start thinking about that most joyous of subjects, *holiday gifts*. For the "food-involved" folks on your list, the task is, in the main, comparatively easy. Everybody could use a food mill, say, or a garlic press or a plunger pot. You can get all that and much, much more (for not much) at any kitchen shop.

But book publishers, those canny souls, know that large, lavishly illustrated volumes about vegetables or baked goods or anything else going into or out of a kitchen make splendid, rather arty gifts that also avoid the curse of utilitarianism. True, cookbooks have recipes, but with a few rare exceptions that's not why they're published and sold. Like SUVs, most cookbooks address a dream self, the one who's an expert sauteur and collector of red burgundies.

Luckily, not all food-related books are quite so porny. Two local writers, in particular, have just brought out works that will bear referring to over and over — and isn't that an honest test of a book's value?

Judith Taylor's *The Olive in California: History of an Immigrant Tree* (Ten Speed Press, \$32.50) tells the fascinatingly circuitous story of how the olive tree arrived in the Golden State and the American Southwest, where it immediately came to seem as if it had been growing all along.

Taylor (a retired physician who lives in the city) reports that humankind was slow to grasp the value of the olive tree. The uncured fruit was bitter, and the Greeks at first used the oil merely as a kind of cosmetic. The Romans, for their part, lit their cities at night by burning olive oil that had turned rancid, which actually produced brighter, clearer light.

But by the time the first olive trees reached the New World (via Spain) in the 16th century, the gastronomic value of both olive fruit and oil was well settled — a worthy companion, in fact, to another comestible from the ancient world that's spectacularly made it to our time and place: wine.

*The Oxford Companion to the Wines of North America*, edited by Bruce Cass (Oxford University Press, \$45) would command attention just for its arresting jacket photo (of the springtime sun shining on a vineyard). But the book, organized inside as a kind of dictionary-reference volume, with a set of thematic essays at the beginning, is chockablock with information about the American wine business. I don't know that "Chicago" (p. 106) really needs an entry, but if you look up "Sonoita" you'll learn that it's the only approved viticultural area in Arizona. A small proof that not everything from Arizona is dreadful.

Paul Reidinger  
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**cheap eats**  
by dan leone

# Goo goo doll

Crawdad de la Cooter had the menstrual cramps real bad, and I myself was suffering from some hunger-related symptoms, such as debilitating deliriodizziness, not having had nothing to eat all day and all, so there was some debate as to who was going to carry whom to Hunan Corner for lunch. Luckily, Moonpie was still in town that day, so she carried the both of us, one under each arm, like books or boards or something. But it wasn't too tough on her, I don't think, or not as tough as it would've been coming back. Anyway, Hunan Corner's right around the corner, pretty much, from us. It's on 26th between Valencia and Guerrero.

Crawdad ran past there one day while training for the New York City Marathon, which she ran on Sunday and didn't win (I'm writing this beforehand and don't want to jinx anything). Anyway, you may not know this, but long-distance runners eat this gooey shit called "goo" while they're running long distances. They get hungry, see, or they need energy or something, but they can't sit down and dig into a steak, so they squeeze this goo out of a plastic wrapper, and it tastes like crap, as you might imagine. So long-distance gobbling urban runners routinely run past good-looking restaurants, smell the smells, glance inside on their way past, and make mental notes. It happens all the time. This particular place, Hunan Corner, looked particularly good to Crawdad, and they had take-out menus posted outside for the taking, so she took one on her way past, almost home (and no doubt hungry) from a 49-mile run. I'm exaggerating, but if you'll believe 26-point-what-ever, you'll probably fall for anything.

So anyway, there it was and there we were: Hunan Corner. First thing you'll notice about the place, interiorly, is some pretty colorful color schemes. The walls are bright red at the bottom and peach up top, with a strip of bright blue trim in between. And the tables have these artsy bright orange table lamps that clashingly contrast with all three colors. Cool — and I mean that. Plus the peach parts of the walls are hung with eclectic, unpredictable paintings, some of which I also liked, but I forget why. Didn't like the big red globular ceiling lamps, though, and tablecloths are always a bad sign, but these ones at least were old and stained, and covered over with paper place mats — almost as if they knew I was coming.

Don't be scared off by the sixes, sevens, eights, and nines all over the menu; the lunch specials are all under five bucks (between 11 a.m. and 3 p.m.), and in any case you can always get chow mein for \$4.75.

We got basil lamb, mango prawns, and "garlic sauce asparagus fish" with tofu instead of fish for Moonpie, who eats fish but didn't want any under her garlic sauce, I guess. She doesn't eat meat. So when halfway through the meal she said without stopping to think, "I'll eat a piece of meat if you eat a piece of tofu," I didn't hesitate. I don't eat tofu, but my fork went straight for a cube of it, and I chewed (forever) and swallowed (forever). It hurts me to remember, but it was worth it because then Moonpie had to eat a piece of meat.

Which she did, being a trouper (and turning all sorts of colors, including white). I don't think she liked lamb as much as I do. I liked the lamb a lot, largely because I'm not used to eating lamb in Chinese restaurants, and novelty counts for something.

The meat was done just right, meaning still some pink to it, and came with loads of basil in a garlic sauce similar to the sauce on the garlic sauce asparagus fish with tofu instead of fish: spicy, sweet, and plastered with little pieces of garlic. Oddly enough, neither dish tasted all that garlicky. Go figure.

The mango prawns, the only thing we ordered that's not also available as a lunch special, goes for \$8.50, and it's not worth it. It was pretty pleasant-tasting and pretty, what with mangoes and red bell peppers, but the shrimps were kind of weak and the sauce got goopy real quick. It was a little too sticky-sweet for me even before it went to goo, but I'm sure it beats the shit out of the shit Crawdad has to eat. Hold on — let me ask her.

Yep.

Oh. We also got pot stickers. The pork ones were very good, and the vegetarian ones, of course, weren't. One thing I'd like to try if I ever go back, and I imagine I will on account of proximity, if nothing else, is a house specialty called pine-nut chicken (\$6.95). It's chicken and spinach cooked with spicy garlic and sprinkled with pine nuts. And that sounds better than goo, too. ♦

**Hunan Corner.** 3601 26th St., S.F. (415) 550-8998. Mon.-Sun., 11 a.m.-3 p.m. and 5 p.m.-10 p.m. Takeout available. MasterCard, Visa. Wheelchair accessible.

Dan Leone is the author of Eat This, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and The Meaning of Lunch (Mammoth Books). You can find short stories by Leone each week in Looseleaf, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

# Moon fish

ooking for a midnight dinner in the East Bay? Press a local for a place to eat after Letterman and Leno have signed off, and you'll hear about Sun Hong Kong and Mexicali Rose. Just about every other restaurant seems to have shut down its kitchen by the time Dennis Richmond starts reading the 10 o'clock news. Thanks to reliable tipsters, I learned that Koryo Sushi caters to midnight ramblers on the prowl for unagi, udon, tempura, and teriyaki. But this intimate 34-seat Japanese restaurant has a lot more going for it than rolling maki into the wee hours.

Tucked into the same tiny north Oakland Korean strip mall as Koryo Korean Wood Charcoal BBQ and Koryo Video, Koryo Sushi has the feel of a community hideaway. At least it did on our first visit early on a Saturday evening, when most of the chairs were occupied by people speaking Japanese, including five men who looked like they'd just gotten off work and were talking quietly over tall bottles of Sapporo (\$5). The tone took a sharp turn in the collegiate and dot-com direction during a second visit on the latter end of a Wednesday night, when convivial chatter, mostly in English, centered on school assignments and tech stocks, occasionally interrupted by the beeping of cell phones. Reflections in the mirrored walls made the space look even more crowded than it was, and the sushi chef was working at a frantic pace to keep up with the orders. Each ambience had its upside: a sense of the day winding down and easing into a relaxed weekend on the one hand, and a lively, socializing hump-day atmosphere on the other. In either case it was possible to enjoy a private conversation while sipping hot sake (\$3 small, \$5 large), popping delicious edamame (\$3.95) from their pods, stirring wasabi into soy sauce, and lingering over an array of reasonably priced nigiri and maki sushi (\$2.50-\$5). The young women servers work at a calm, efficient tempo, keeping teacups full and paying close attention to your needs without intruding.

At both dinners, Robin and I (in the interest of thorough research, mind you) bit off more than we could chew. On the first night it was because we didn't realize that every order comes with a small, chilled and fresh iceberg lettuce salad (with a creamy sesame dressing) and a standard bowl of miso soup. So by the time we'd finished those, plus appetizers of tasty, thin-skinned gyoza (six pot stickers, \$4.95) and agedashi (three large cubes of deep-fried soft tofu, \$4.95), our sushi order looked a little over the top. The square wooden cutting board wasn't exactly groaning under the burden of six pieces of spicy tuna roll (\$3.50), six slices of kappa (cucumber) maki (\$2.50), and two pieces each of ebi (prawn, \$3), unagi (grilled eel, \$3.30), and hamachi (yellow tail, \$3.20) nigiri (the sushi with the item perched atop the sticky rice), but I was on the verge of moaning as I finished off the last bites after Robin faded. Koryo's sushi isn't the most artfully presented in town. Some of the special rolls look more rough-hewn than meticulously sculpted. But the choices are myriad (including roe, urchin, jumbo clam, and special "Golden Gate" and "49ers" rolls), the sizes ample, and the freshness exemplary.

Robin and I thought we were being more judicious the second time around, limiting ourselves to edamame and ika (squid) BBQ (\$6.95) appetizers before our tempura udon (\$8.95) and spicy fish soup (\$8.95) dinners. But the ika turned out to be a good-sized cuttlefish sliced into large, tender/chewy rings (enough to make an entire meal) and the main courses were huge, the udon accompanied by a separate plate of lightly battered, perfectly crisp vegetables and prawns, and the spicy soup served with a bowl of rice. In the udon, the savory broth made up for the noodles slightly crossing over the al dente line. A bountiful rustic mélange of bony chunks of halibut, bitter greens, mushrooms, turnip slices, and other vegetables, the spicy fish soup arrived still boiling in a big iron kettle and more than lived up to its name. Ubiquitous flecks of red pepper triggered that telltale tingle on the sweaty scalp. Even as we packed up leftovers to take home, we ordered green tea ice cream (\$1.50). Creamy and barely sweet, it soothed my scalded palate.

Much remains to be tested at Koryo Sushi, including the oshitsashi (steamed spinach with sesame sauce, \$4.95), which was unavailable at our visits, plus the wide variety of sashimi and sushi dinners (from \$9.95 for vegetarian sushi to \$19.95 for a sashimi and sushi combination), tempura dinners (from \$7.95 for vegetables to \$12.95 for a prawn, fish, and veggie combo), teriyaki dinners (\$7.95-\$9.95), various Bento combinations of fish, teriyaki, tempura, and sashimi (\$12.95-\$17.95), and such specialties as unagi donburi (eel over rice, \$12.50). Then there's the late-night factor. I've never had a craving for sushi at one in the morning, but I think feel one coming on. ♦

**Koryo Sushi.** 4390 Telegraph (at 44th St.), Oakl. (510) 594-0661. Dinner: Tues.-Thurs., 5 p.m.-2 a.m.; Fri.-Sat., 5 p.m.-3 a.m.; Sun., 5 p.m.-midnight. American Express, Diners Club, MasterCard. Wheelchair accessible.

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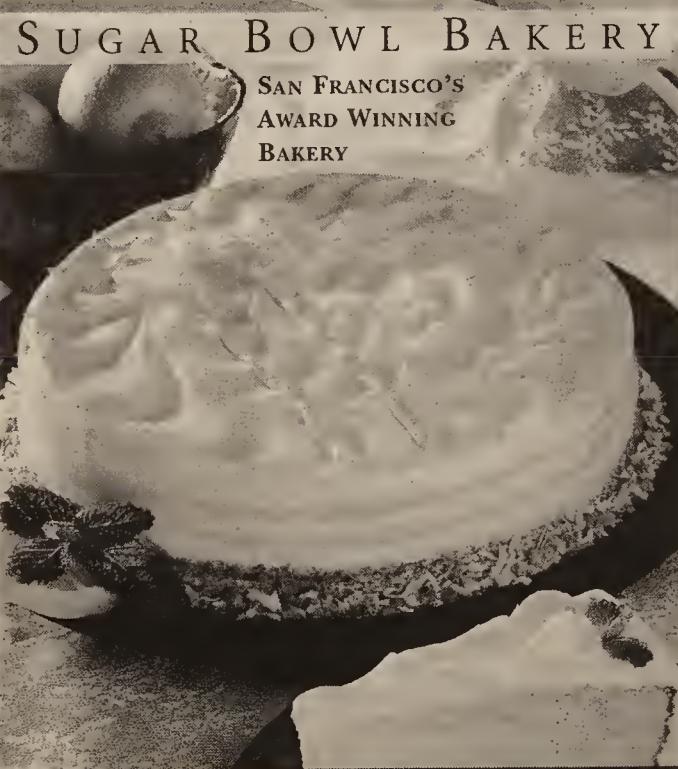
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dine listings

# Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

**The skinny** Restaurants are reviewed by Dan Leone (D.L.), Paul Reiderer (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

**Deciphering the codes** Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

**Price range**  
¢ less than \$7 per entrée  
\$ \$7-\$12  
\$\$ \$13-\$20  
\$\$\$ more than \$20

#### Critic's choice

**Metro Cafe** brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix-fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

#### Recently reviewed

**Cafe 180** adds another preperformance dining option to the Civic Center scene. The design is shabby chic, the food credible, in a cut-rate fancy way. Portions are huge. (P.R., 11/00) 25 Van Ness (at Oak), S.F. 864-4288. California, L/D, \$, AE/DC/DS/MC/V.

**Eos** serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/DC/MC/V.

**2223** could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$, AE/DC/MC/V.

#### On the cheap: fancy burgers

**Moose's** is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$, AE/DC/MC/V.

**Stars** subtly recomposes old elements with new. The long bar is still there, as is a big

chunk of the power elite, but the mood is more stylishly democratic than before. So is the food: from elegant salads to artfully perfumed grilled fish to that old standby the big burger, the menu achieves vivid effects with nimbleness and restraint. (P.R., 4/00) 55 Golden Gate (at Van Ness), S.F. 861-STARS. California, L/D, \$\$, AE/DC/MC/V.

**Zuni** The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$, AE/DC/MC/V.

#### Downtown, Embarcadero

**Angou** is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DS/MC/V.

**B44** brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/DC/MC/V.

**Chaya Brasserie** brings a taste of L.A.'s green-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a far corner offers great stuff at good value. (P.R., 4/00) 132 The Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$, AE/DC/MC/V.

**Cosmopolitan Cafe** is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-berry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

**Elisabeth Daniel** combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$, AE/DC/MC/V.

**Red Herring** brings yet another high-end seafood house to the reviving Embarcadero. The menu features plenty of playful brass — a whole snapper given the tandoori treatment — but there are subtle elements as well, such as a carpaccio of day-boat scallops topped with ahi-tartare-stuffed squid-ink pasta. Unbeatable bay and bridge views. (P.R., 8/99) 155 Steuart (at Howard), S.F. 495-6500. Seafood, L/D, \$\$, AE/DC/MC/V.

**Tadich Grill** is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/DC/MC/V.

**Fleur de Lys** There's a definite midnight-at-the-oasis feel to this sophisticated and very formal restaurant. For a sublime experience, order one of the multicourse prix fixe meals, available in both omnivorous and vegetarian styles. (Staff) 777 Sutter (at Taylor), S.F. 673-7779. French, D, \$\$, AE/DC/DS/MC/V.

**Grand Cafe** joins a spectacular setting and a French-California menu of understated elegance. The place could use a better name, but the food is every bit as good as its more glamorous competition. It's the place to go for a quiet first-rate experience. (P.R., 4/99) 501 Geary (at Taylor), S.F. 292-0101. California, B/BR/L/D, \$\$, AE/DC/DS/DC/V.

**Kokkari** is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson

(at Front), S.F. 981-0983. Greek, L/D, \$\$, AE/DC/MC/V.

**Kyo-Ya** may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$, AE/DC/MC/V.

**Pastis** Gerald Hirayoshi's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum, but, as at Fringale, his other spot, the menu gives light-handed refinement to the lusty dishes of *la France profonde*. Hirayoshi, who's from Bayonne, in the French Basque country, also favors the occasional Basque touch, such as stuffed piquillo peppers. (P.R., 4/99) 1015 Battery (at Green), S.F. 391-2555. French, L/D, \$\$, AE/DC/MC/V.

**Ponzu** opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

**Postrio** Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Art desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$, AE/DC/MC/V.

**Puccini & Panetti** practically shouts festivity: a bright, primary-colors decor (with an emphasis on yellow and blue), plenty of noise, and solidly rendered Italian-American comfort food. Salads are especially nice — a caprese with red and gold tomatoes and soft discs of mozzarella, a spinach number with warm balsamic dressing — but the more heavy-duty items like veal piccata and cannelloni with four cheeses hold up too. One exceptional dessert: a gelato chocolate sundae. (P.R., 8/00) 129 Ellis (at Cyril Magnin), S.F. 392-5500. Italian, L/D, \$, AE/DC/MC/V.

**Red Herring** brings yet another high-end seafood house to the reviving Embarcadero. The menu features plenty of playful brass — a whole snapper given the tandoori treatment — but there are subtle elements as well, such as a carpaccio of day-boat scallops topped with ahi-tartare-stuffed squid-ink pasta. Unbeatable bay and bridge views. (P.R., 8/99) 155 Steuart (at Howard), S.F. 495-6500. Seafood, L/D, \$\$, AE/DC/MC/V.

**Tadich Grill** is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/DC/MC/V.

**Fleur de Lys** There's a definite midnight-at-the-oasis feel to this sophisticated and very formal restaurant. For a sublime experience, order one of the multicourse prix fixe meals, available in both omnivorous and vegetarian styles. (Staff) 777 Sutter (at Taylor), S.F. 673-7779. French, D, \$\$, AE/DC/DS/MC/V.

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**Kokkari** is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson

**North Beach, Chinatown**

**Black Cat** won't be remembered as Reed Hearon's best restaurant, but it does offer many satisfying dishes at reasonable prices. Seafood linguine and Singapore noodles represent the best of the kitchen's low-key effectiveness, and Hearon's signature iron-skillet-roasted mussels are reliably fine. (P.R., 9/99) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V. **Da Flora** advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

**Dalla Torre** Tucked away on the northeast slope of Telegraph Hill, this is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, \$\$, AE/DC/DISC/MC/V.

**Enrico's Sidewalk Cafe** remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

**Maykadeh Persian Cuisine** is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khoresh bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolaty undertone. (E.S., 2/97) 470 Green (at Grant), S.F. 362-8286. Persian, L/D, \$, MC/V.

**Michelangelo Cafe** There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$\$.

**Tavolino** At popular Tavolino, the emphasis is on cicchetti, starter-sized portions of raw, grilled, or sautéed seafood, a few meats, and a wide variety of vegetables. Perhaps due to the share-and-share-alike emphasis of the menu, the restaurant is geared towards larger parties; couples can often be shunted off to a strip of banquette seating. (S.R., 7/98) 401 Columbus (at Vallejo), S.F. 392-1472. Italian, L/D, \$, AE/MC/V.

**Zax** belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

**SoMa**

**Asiasp Priscilla, Queen of the Desert** meets Asian-influenced tapas at this amusingly surreal lounge. The inexpensive fusion food comes and goes (best bets: beef burger, spicy minced chicken), but the drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

**Basil** A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, \$, AE/MC/V.

**Big Nate's Barbecue** is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

**Bizou** Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there

is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$, AE/MC/V.

**Enzo's** is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

**Hawthorne Lane** If you want to feel virtuously cultured and coddled at the same time, take a spin through the galleries at SFMOMA, then duck in for a late lunch at Hawthorne Lane, with its English-storybook decor. (S.R., 2/98) 22 Hawthorne Lane (between Second and Third Sts., at Howard), S.F. 777-9779. California, L/D, \$\$, MC/V.

**Left Coast Cafe** brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, \$, cash only.

**LuLu** defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$, AE/DC/DISC/MC/V.

**Maya** is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$, AE/DC/DISC/MC/V.

**Nob Hill, Russian Hill**  
**Bistro Zaré**, Hoss Zaré's latest venture, features a menu of herb-flecked sunshine that amounts to a tour of the eastern Mediterranean, from the signature arancini — saffron risotto balls stuffed with Gorgonzola — to a Greek salad dressed with a creamy garlic vinaigrette to salmon cakes delicately scented with curry. (P.R., 6/99) 1507 Polk (at California), S.F. 775-4304. Mediterranean, D, \$\$, AE/MC/V.

**Crustacean** is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

**Yabbies Coastal Kitchen** There's lots to shock and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

**Zarzuela's** rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

**Civic Center, Tenderloin**

**Ananda Fuara** serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, \$, AE/DC/DISC/MC/V.

**Basil** A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, \$, AE/MC/V.

**Big Nate's Barbecue** is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

**Indigo** Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

*Continued on page 40*

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## dine listings

### Eat Here Now

From page 39

1/00) 602 Hayes (at Laguna), S.F. 241-1900.  
Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

### Castro, Noe Valley

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

**Amberjack Sushi** is like a miniature version of Blowfish on Tokyo Co Co. The more complex dishes, such as a tuna-sashimi larlar with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

**Bacco** breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

**Blue** dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray-blue walls, and spotlights — that would blow most moms away. First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most part successfully, with the gay glamorama on both sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/D, \$, MC/V.

**Firefly** One of the best of S.F.'s neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. The menu rotates each week and could include bayou gumbo, shrimp and scallop dumplings, or vegetarian cassoulet. Whatever entices you, be sure to save room for dessert. (Staff) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

**Firewood Cafe** Firewood serves up food that's trendy but tasty, hip without being weird, familiar but still a must-have. Delicious thin, chewy-crusted pizzas, four kinds of tortellini, rotisserie-roasted chicken, and big bowls of salad. (S.R., 2/97) 4248 18th St. (at Diamond), S.F. 252-0999. Italian, L/D, \$, MC/V.

**Incontro** serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$\$, MC/V.

**JohnFrank** The menu here is a set of celebratory variations on a simple theme of meat and potatoes. The adjoining parking lot is a welcome touch. (P.R., 12/99) 2100 Market (at Church), S.F. 503-0333. American, D, \$\$, AE/MC/V.

**Legume** brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

**Tin-Pan Asian Bistro** This slick pan-Asian eatery boasts stylishly inviting decor, an intriguing but accessible list of finger-food appetizers, and numerous noodle dishes. Some of the plates are worth going back for — gingery pot stickers, tender green lip mussels — but several dishes miss the mark. (S.R., 10/97) 2251 Market (at Noe), S.F. 565-0733. Pan-Asian, L/D, \$, MC/V.

**Tita's Hale Aina** There is no poi, but there is Spam, which can be ordered either as a side dish or folded into an omelette. Other traditional dishes include a tasty lomi lomi — scramble chock-full of scallions, tomatoes, and salmon, and refreshing cold green tea soba noodles. (S.R., 12/97) 3870 17th St. (at Noe), S.F. 626-2477. Hawaiian, B/L/D, \$.

**Valentine's Cafe** still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V.

**Zodiac Club** numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

### Haight, Cole Valley, Western Addition

**Alamo Square** With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (S.R., 4/98) 803 Fillmore (at Crove), S.F. 440-2828. Seafood, D, \$, MC/V.

**All Baba's Cave** Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, \$, MC/V.

**Asqueq Grill** reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.

**Brother-in-Laws Bar-B-Cue** always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Crove), S.F. 931-7427. Barbecue, L/D, \$.

**Caffe Proust** feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

**Ganges** spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

**Grandeho's Kamekyo Sushi Bar** Always packed, Grandeho serves up excellent sushi along with a full Japanese menu. The specialty rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, \$\$, AE/MC/V.

**Kate's Kitchen** is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, \$.

**Massawa** Everything at this homey Eritrean restaurant — even the vegetarian stuff — was great. The tsibhi-derho (dark-meat chicken) was still on the bone and smothered in a tomato-based sort of barbecue sauce. My favorite was kelwa — tender pieces of beef sautéed in "spiced clarified butter." (D.L., 12/97) 1538 Haight (at Ashbury), S.F. 621-4129. Eritrean, L/D, \$, AE/D/C/MC/V.

**Red Sea Cafe** offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V.

**Storyville** is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

**Delfina** If you like your restaurants loud, you'll love Delfina. Luckily the Tuscan-influenced food is every bit the equal of the roar. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

### Mission, Bernal Heights, Potrero Hill

**Al's Cafe Good Food** Al's is the best dang diner in town. Everything here is great, from the homefries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286 1/2 Mission (at 29th St.), S.F. 641-8445. American, B/L, \$.

**Baobab Bar and Grill** A Senegalese hole-in-the-wall, Baobab serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable price. (D.L., 11/97) 3388 19th St. (at Mission), S.F. 643-3558. African, BR/D, \$.

**Bistro E Europe** is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

**Bitterroot** resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L, D, \$, MC/V.

**Blowfish** glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half-dozen inventive hand rolls — is a marvel. (S.R., 2/97) 2170 Bryant (at 20th St.), S.F. 285-3848. Sushi, L/D, \$, AE/DC/DISC/MC/V.

**Bombay Ice Cream and Chaat** You probably already knew Bombay on Valencia from the brilliant aroma of its market of imported Indian groceries, trinkets, and incense. You should also stop in for some Indian chaat — cheap, delicious fast food like samosas and curries. (E.S., 2/98) 552 Valencia (at 16th St.), S.F. 431-1103. Indian takeout, L/D, \$.

**Bruno's** retains an alluring 1940s feel — lots of red leather booths, dim lighting, a discreet hush — but the food is now higher-end California-Italian, best when simple. Killer bomboni (fresh doughnuts). (P.R., 8/00) 2389 Mission (at 20th St.), S.F. 648-7701. Cal-Ital, D, \$\$, AE/MC/V.

**Burger Joint** makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, \$.

**Cafe Arguello** soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly Impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

**Cafe Ethiopia** It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. Ethiopian, B/L/D, \$.

**Cafe Rico** brings a touch of European grace — high draperies, Picardie glasses on the marble-topped tables — to a gritty stretch of 14th Street. All the food is prepared in ovens of one sort or another, and the menu has a lurching charm, from the plate of nachos to rack of lamb with tomato-mint chutney. (P.R., 5/99) 233A 14th St. (at Natoma), S.F. 522-5353. Eclectic, B/L/D, \$, AE/DC/MC/V.

**Caffe Cozzolino** Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. Italian, L/D, \$, AE/MC/V.

**Delfina** If you like your restaurants loud, you'll love Delfina. Luckily the Tuscan-influenced food is every bit the equal of the roar. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

**Foreign Cinema** really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect.

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There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

**42°** still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, \$\$, AE/MC/V.

**Garibaldi Cafe** Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325. California/Mediterranean, L/D, \$\$, AE/DC/MC/V.

**Gordon's House of Fine Eats** The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$, DC/MC/V.

**Joe's Cable Car** is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, \$, MC/V.

**Just for You** My favorite Potrero Hill hole-in-the-hill, Just for You serves up generally excellent, meaty meals with a spicy, Louisianian tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. American, B/L, \$.

**The Liberties** reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food — mostly tasty, honest renditions of meat and potatoes — has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

**Liberty Cafe** specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, \$\$, AE/MC/V.

**Luna Park** bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

**Mariachi's** serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, \$.

**Mi Lindo Perú** dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

**Moki's Sushi and Pacific Grill** serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

**NeO** The all-white decor is a bit odd, if soothing, but it does provide a clean backdrop for the kitchen's clavion flavors. Virtually every dish delivers the goods, from gnocchi dressed with rabbit Bolognese sauce to braised pork shank nestled in mashed potatoes with a simple pan-deglazed jus. (P.R., 12/99) 1007 Guerrero (at 22nd St.), S.F. 643-3119. American, D, \$\$, MC/V.

**New Central Restaurant** is the kind of place you'd find Richie and the Fonz hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, \$, cash only.

**North Star** is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, \$\$, MC/V.

**Pancho Villa** The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner

plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, \$.

**Pakwan** has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

**Pintxos** is simply one of the best restaurants

on the Valencia row. Its sunny Spanish-Basque menu — replete with eggplant, goat cheese, peppers, and zucchini — makes an ideal match with our golden state, while the interior design, rustic and postmodern at the same time, is strikingly Euro. (P.R., 11/99) 557 Valencia (at 17th St.), S.F. 565-0207. Basque, D, \$\$, AE/MC/V.

**Potero Brewing Co.** offers nicely upscaled pub food to accompany its smooth, fresh micro-brews. The sprawling outdoor terrace — a bow

to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

**Rasoi** The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

*Continued on page 42*

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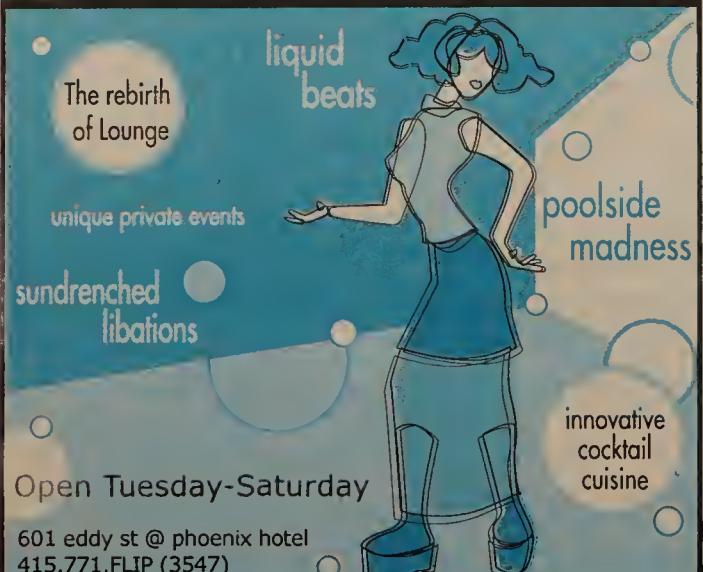
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## listings

### Eat Here Now

From page 41

**Scenic India** Assuage your Indian food cravings with spicy chicken or lamb from the tandoori oven at this reasonably priced spot. (Staff) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

**Slanted Door** has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

**Slow Club** keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

**Sunflower** strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/DC/V.

**Taqueria Can-Cun** serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, €.

**3Ring** fills the space that used to be Val 21, and the food, now given south-of-France twists, is every bit as good. One killer dessert: the cheesecake, mounted on a chocolate crust and swabbed with a blueberry compote. (P.R., 11/99) 995 Valencia (at 21st St.), S.F. 821-3210. Provençal, D, \$\$, MC/V.

**Ti Couz** The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

**Tokyo Go Go** The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

**Universal Cafe** As neighborhood secrets go, Universal Cafe is a less well-kept one than most. Its cool industrial style harbors a Cali-Ital menu with such heartwarming dishes as cassoulet, fettuccine with grilled salmon and spinach, and crisp-crusted house pizzas. (S.R., 1/98) 2814 19th St. (at Florida), S.F. 821-4608. California, B/L/D, \$, AE/DC/V.

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**La Villa Poppi** feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$, MC/V.

**Walzwerk** bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassee; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

**Watergate** is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/DC/V.

**Zante Pizza and Indian Cuisine** is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DC/V.

### Marina, Pacific Heights

**Aram's** In this pretty brick courtyard space, start with the mixed mezze platter, then move on to artichoke risotto, grilled rack of lamb, or a wild mushroom-phyllo strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. Middle Eastern, BR/D, \$\$, AE/DC/V.

**B Spot** invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, \$, MC/V.

**Bistro Aix** is more California than Carcassonne. Thin-crust pizzas, good salads, tender grilled lamb, crackling-skinned roast chicken, pillow-y garlic mashed potatoes, and fabulous ratatouille make the terror of parking in this neighborhood at dinnertime almost worth it. (S.R., 5/98) 3340 Steiner (at Chestnut), S.F. 202-0100. California, D, \$\$, AE/DC/MC/V.

**Chez Nous** fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

**Curbside Too**, younger sibling to the Curb-side Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucfest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/DC/V.

**Dragon Well** looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation.

Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, €, MC/V.

**Elite Cafe** A welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

**Greens** is a vegetarian's fantasy of San Francisco. All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (M.W., 8/99; Restaurant Poll winner, 1995) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

**Meeting House** ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$, AE/MC/V.

**Mezes** glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Diwasher), S.F. 409-7111. Greek, D, \$, MC/V.

**Plump Jack Cafe** If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make Plump Jack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

**Saji Japanese Cuisine** It would be a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, \$, AE/DC/MC/V.

**Takara** moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

**Trapdoor** If it's tapas American-style that

you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/DC/MC/V.

**Via Val** The highly regarded Pan e Vino has opened a casual little sister named Via Val, specializing in wood-oven-fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, \$, AE/DC/MC/V.

**ZAO Noodle Bar** manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, €, MC/V.

### Sunset

**Blue Tortilla** If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

**Bocca Rotis** The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$, MC/V.

**Cafe for All Seasons** reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh.

The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/DC/MC/V.

**Einsteins's Cafe** is a colorfully quirky spot run by Youth Industry, the nonprofit group that creates businesses to give "on-the-job training to inner-city youth." It makes amazing homemade bread, gigantic real-stuff salads, and soups of the days. (D.L., 9/97) 1336 Ninth Ave. (between Judah and Irving), S.F. 665-4840. American, L/D, €.

**Hotel** is a marvel of great Japanese food combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. Japanese, L/D, €, AE/DC/MC/V.

**House on Ninth** An intimate, low-ceilinged entrance area opens into a spacious, dramatically proportioned room lit with skylights. Small plates work the Asian-fusion theme best here, like grilled scallops with mango salad and green bean tempura. (S.R., 5/97) 1269 Ninth Ave. (at Irving), S.F. 682-3898. Fusion, L/D, \$\$, AE/DC/V.

**Marnee Thai** A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/DC/V.

**Organica** This may be the only restaurant of its kind in the Bay Area — an upscale "live food" restaurant, where none of the healthy vegan cuisine is cooked. (Staff) 1224 Ninth Ave. (at Lincoln), S.F. 665-6819. Vegetarian, L/D, \$, AE/DC/V.

**Park Chow** Eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V.

**P.J.'s Oyster Bed** Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

**Pomelo** The chefs in this itsy-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in

here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

**Prevot's** serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

**Tennessee Grill** could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calve's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

**Yum Yum Fish** is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, €.

## Richmond

**Al-Masri** suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

**biru biru** adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

**Cafe Riggio** will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

**Chapeau!** serves some of the best food in the

city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

**Clement St. Bar and Grill** The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$\$, AE/DC/DISC/MC/V.

**Clémentine** offers comfortable sophistication at a fair price. The *pain perdu* — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

**Dong Hue** serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, €, MC/V.

**Mandalay Restaurant** features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 3438 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, €, MC/V.

**Natori** fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

**Okinawa Sushi** is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, €.

**Pacific Cafe** serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

**Straits Cafe** has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

**Tawan's Thai Food** It's tiny, it's cute, the prices are reasonable, and the food is tasty. Tom yum is right up there in the gold-star soup pantheon, and the silver noodle salad, skewered tofu in red curry, and eggplant with onions, chilies, and basil are all worth walking the length of Geary barefoot for. (S.R., 8/97) 4403 Geary (at Eighth Ave.), S.F. 751-5175. Thai, L/D, \$, AE/DC/MC/V.

**Thai Time** proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

**Traktir** serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borsch, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

**Bayview, Hunters Point, and south**  
**Cable Car Coffee Shop** Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for

\$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423½ Grand, South S.F. (650) 952-9533. American, B/BR/L, €.

**Cliff's Bar-B-Q and Seafood** Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there's fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blancken), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V.

**Gravy's** Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City, 337-9122. Soul food, L/D, €.

**JoAnn's Cafe and Pantry** has gotten some

word-of-mouth recommendations as a dive,

but it serves upscale breakfasts with decided-

ly nondive sides like low-fat chicken basil

sausage, bagels, and homemade muffins and

scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

**Kamal's** In addition to all the classic Middle Eastern stuff, Kamal's also makes American breakfasts, American sandwiches, burgers, and piroshki. (D.L., 4/98) 2246 Jerrold, S.F. 695-9481. Middle Eastern, B/L/D, €.

**Outback Cafe** is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup.

Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1995 Revere (at Griffith), S.F. 822-8119. Café, B/L, €.

**Peking Wok** is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, €.

**Soo Fong** features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice

chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €.

**Yogurt Expressions** The real stars here are the homemade pastries. The more health-conscious can choose from several smoothies and protein drinks. Pizza, sandwiches, and breakfast round out the menu. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 642-9260. Café, B/L/D, €.

**Young's Cafe** A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, €.

## Berkeley, Emeryville, and north

**Ajanta** offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

**A La Carte** features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$, MC/V.

**Bathroom** not wheelchair accessible. **Anna's** is the rare place where the fare serves the higher purpose of fostering community. Almost half the menu is dedicated to colorful and tasty salads, and any minor pitfalls are transcended by virtue of owner-singer Anna de Leon's homemade soups and the eclectic selection of desserts. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, €, AE/DC/MC/V.

**Breads of India and Gourmet Curries** The menu changes every day, so nothing is refrigerated overnight, and the curries benefit from obvious loving care. The daily offerings

*Continued on page 44*

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## dine listings

### Eat Here Now

From page 43

include one lamb, one chicken, and two vegetarian curries, as well as one tandoori specialty. (D.R., 10/97) 2448 Sacramento (at Dwight), Berk. (510) 848-7684. Indian, L/D, €, MC/V.

**Bobby's Backdoor Cajun BBQ** has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, €.

**Café de la Paz** Specialties include African-

Brazilian "xim xim" curries, Venezuelan

corn pancakes, garnachas de pollo, arepas,

fried plantain, jalapeño cornbread, Ecuadorian

stuffed potato cakes, grilled prawns, de-

licious black beans, and heavenly blackened

seasakes served with orange-onion yogurt.

(D.R., 10/98) 1600 Shattuck (at Cedar),

Berk. (510) 843-0662. Latin American, BR/

L/D, \$, AE/MC/V.

**Café La Peña** nurtures the spirit as much as

it pleases the palate. Such hearty main dish-

es as Chilean lamb stew and paella reflect

the kitchen's generosity more than its crea-

tivity with spices. (D.R., 6/98) 3105 Shat-

tuck (near Prince), Berk. (510) 849-4846.

Latin American, D, \$, DC/MC/V.

**Café Tululah** makes a strong bid for the

weekend brunch trade with special scram-

bles, eggs Benedict, and an unusual corned

beef hash. Excellent sandwiches, inventive

salads, and simple pasta dishes highlight the

lunch menu. (D.R., 4/99) 2512 San Pablo

(near Dwight), Berk. (510) 548-4697. Café

California, BR/L, €.

**César** You'll be tempted to nibble for hours

from Chez Panisse-related César's Spanish-

inspired tapas — unless you can't get past

the addictive sage-and-rosemary-flecked

fried potatoes. (D.R., 8/98) 1515 Shattuck

(near Vine), Berk. (510) 883-0222. Spanish,

D, \$, DISC/MC/V.

**Cha-Ya** Everything chef-proprietor Atsushi

Katsumata makes, from the potstickers and

nigiri sushi to the steaming bowls of udon,

hews to strict vegan standards. Don't miss

the amazing things Katsumata does with

tofu, whether deep-fried or topped with

miso sauce in the dengaku. (D.R., 3/00)

1686 Shattuck (at Virginia), Berk. (510)

981-1213. Japanese Vegetarian, D, \$, MC/V.

**Chez Panisse** is a marvel of the freshest in-

gredients paired with impeccable prepara-

tion: downstairs in the subdued restaurant,

a four-course prix-fixe dinner is offered; up-

stairs, in the boisterous café, a more casual

menu is served à la carte. (Staff) 1517 Shat-

tuck (at Cedar), Berk. Café, (510) 548-5049,

L/D, \$\$; restaurant, (510) 548-5525, \$\$;

California, AE/DC/DISC/MC/V.

**Christopher's Café on Solano** Stylishly ex-

ecuted fusion cuisine, often combining Asian,

Southwestern, and Mediterranean ingredi-

ents in a single dish. Almost every unusual

combination works, with generous helpings

smoothly delivered in beautiful presenta-

tions. (D.R., 4/99) 1501A Solano (at Curtis),

Albany. (510) 525-1668. Fusion, L/D, \$, \$,

AE/MC/V.

**Christopher's Nothing Fancy Café** Chicken,

beef, veggie, and prawn fajitas are the sizz-

ing specialties. Big, thick quesadillas on

chipotle tortillas, a peerless chile relleno,

and exceptional fresh tomato and tomatillo

salsas stand out on a menu of burritos, en-

chiladas, tacos, and tortilla soup. (D.R.,

4/98) 1019 San Pablo (at Marin), Albany.

(510) 526-1185. Mexican, L/D, \$, AE/MC/V.

**Clay Pot Seafood House** specialties include

steaming clay pots full of fascinating broths

and such ingredients as meat balls, Chinese

sausage, and whole fish. But just about any-

thing on the menu with "garlic," "Shanghai,"

or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near

Solano), Albany. (510) 559-8976. Chinese,

L/D, \$, DISC/MC/V.

**Holy Land** transforms falafel, hummus, tahini,

tabbouleh, and other Middle Eastern

standards into gourmet-quality yet home-

style delights. There's also gracefully sea-

soned matzo ball soup, delicate schnitzel,

spicy schwarma, and perfect wide-cut french

fries. (D.R., 10/98) 2965 College (at Ashby),

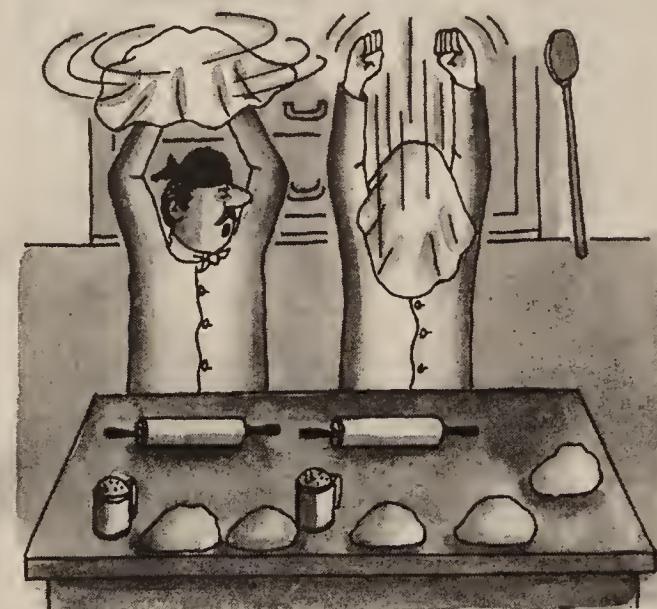
Berk. (510) 665-1672. Middle Eastern/

Kosher, L/D, \$, AE/DC/MC/V.

**La Bayou** serves up an astounding array of

### The Groaning Board

LOUIE'S PIZZA



Throw that one out.

Tony Calvillo

Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

for superb grilled meats and fish, pasta, and risotto. (D.R.) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DISC/MC/V.

**Sam's Log Cabin** Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, €, no credit cards.

**Santa Fe Bar and Grill** Entrées include grilled stuffed chicken with butternut squash risotto and seared sea bass, and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L, D, \$, AE/DISC/MC/V.

**Voulez-Vous** distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, €, \$, AE/DC/DISC/MC/V.

**Your Place** If all they offered here was pad krapow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neau yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V. Not wheelchair accessible.

**Zachary's Chicago Pizza** The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

### Oakland and Alameda

**Alta Mar** is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and hummed with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, \$, AE/DC/MC/V.

**Rivoli** is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. Save room for bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily

## listings

thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, c. Not wheelchair accessible.

**Asena Restaurant** Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V.

**Autumn Moon Cafe** Enter this happy, happening spot near Lake Merritt and you'll feel like you've been welcomed into a big, friendly dinner party. The menu includes baked polenta and grilled lamb chops, and for breakfast, taco scramble and blintzes. (S.R., 11/97) 3809 Grand (at Sunny Slope), Oakl. (510) 595-3200. California, B/BR/L/D, \$, MC/V.

**Le Cheval** Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemongrass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, c, MC/V.

**Connie's Cantina** fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, c, MC/V.

**Garibaldi's on College** focuses on Mediterranean-style seafood, from tantalizing appetizers (baked oysters, scallop ceviche) to perfectly done entrées (grilled swordfish, spaghetti with scallops and prawns). (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

**Gerardo's Mexican Restaurant** offers all the expected taquería fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of María's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-2555. Mexican, B/L/D, c, \$.

**Giglio** combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

**Kandahar** Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

**Mama's Royal Cafe** Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, c.

**La Mexicana** has a 40-year tradition of stuffing its customers with delicious, simply prepared staples (enchiladas, tacos, tamales, chile rellenos, menudo) and specials (carnitas, chicken mole), all served in generous portions at moderate prices. (D.R., 1/97) 3930 E. 14th St., Oakl. (510) 533-8818. Mexican, L/D, c, MC/V.

**Nan Yang** offers too many great dishes — ginger salad, spicy fried potato cakes, coconut chicken noodle soup, garlic noodles, succulent lamb curry that melts in your mouth — to experience in one visit. (D.R.) 6048 College (at Claremont), Oakl. (510) 655-3298. Burmese, L/D, \$, MC/V.

**Ninna** You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "ithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$, MC/V.

**Oakland Grill** remains a cornerstone of Oakland's produce district, offering breakfasts, lunches, and dinners that fall somewhere between hearty blue-collar staples (steaks, pork chops, burgers) and middlebrow gourmet fare (blackened fish, pasta primavera, crepes). (D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 835-1176. American, B/BR/L/D, \$-\$, AE/DC/DISC/MC/V.

**Organic Café and Macrobiotic Grocery** This down-home animal flesh-free zone proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care by the Organic Café's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, BR/L/D, \$, AE/DC/DISC/MC/V.

**Original Kasper's Hot Dogs** Occupying the same tiny triangle building since 1947, Harry Yaglidian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, c.

**Il Porcellino** When faced with a menu like Il Porcellino's, which taunts the hungry diner with pumpkin and ricotta manicotti, swordfish and shrimp ravioli, polenta with meatballs, and leg of lamb filled with ricotta and mint, any concern for health benefits should take a backseat to hedonism. (D.R., 6/97) 6111 LaSalle (at Mora-ga), Oakl. (510) 339-2149. Italian, L/D, \$, AE/DC/DISC/MC/V.

**Restaurante Doña Tomás** offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/DC/V.

**Rockridge Café** offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L, D, \$, MC/V.

**Sergio's Trattoria** Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, cacciatora, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$, MC/V.

**Sophie's** offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

**Taquería Ramiro and Sons** typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, c, no credit cards.

**Tijuana** serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

**Tropix** After a hunk of warm cornbread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over melting ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V, Patio not wheelchair accessible.

**Veronica's** Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's mustard glazed" baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portobello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, c, DC/V/MC/V.

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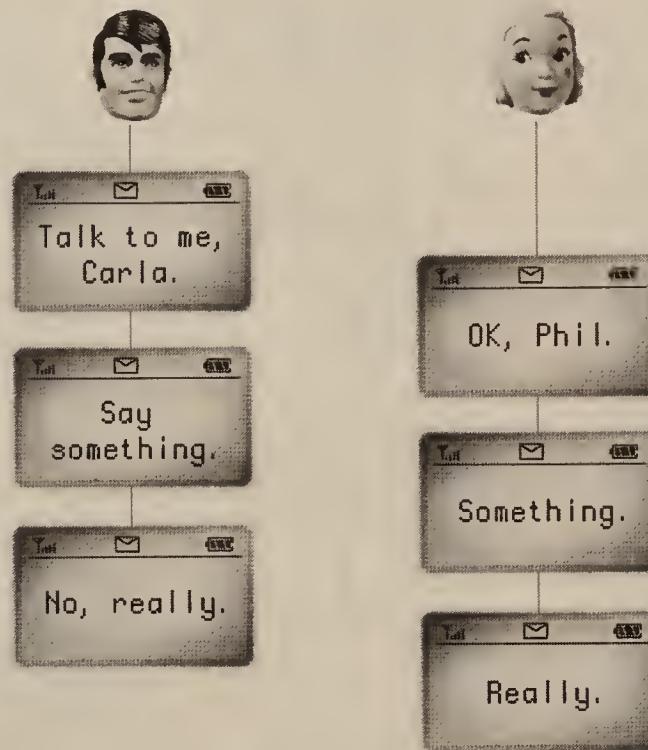
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## boiling point

49 Frequencies

50 Goldies

74 Film

76 Dance

77 Music

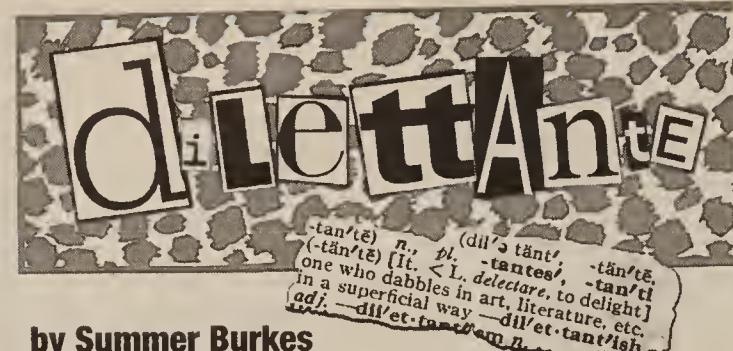
79 Nervous Breakthrough

79 Sound Effects

80 Grooves

81 Full Circle

1. Werner Herzog's *Even Dwarves Started Small* on DVD with commentary by Herzog and Crispin Glover
2. Brides dressed in dark red
3. Ultra Gypsy belly dance troupe at Kan Zaman
4. Two-year-old dancing to Green Day's version of "My Generation," Million Band March, Civic Center
5. The Roots' Okayplayer Tour at Maritime Hall



by Summer Burkes

# Experiment in terror

**H**ow to open a San Francisco "hot spot": Take an unused or low-rent-paying building somewhere in a quaintly down-trodden, economically challenged part of town. Gut and remodel the building; beautify with a gimmicky, minimalist, sleek interior — smatterings of kitsch a plus. Thwart loitering, potentially illegal behavior, and "unwanted" company out front by hiring a couple of gruff, burly security guards. Invite hip people to the opening party and play good music — but only for a couple of weeks, because ravers don't drink much. Then, once the great washed hear about the place through a few strategic publicity portals and come in droves by valet, charter bus, and land yacht, dumb down the music. Make sure that the cover charges are a couple bucks short of laughable but still far above what hoi polloi living-wagers can and will pay to get in. Stand back and watch the nouveaux riches expend their disposable income on \$7 cocktails, conduct loud and uninteresting conversations, puke in the bathrooms, hump one another like dogs at last call, and contribute absolutely nothing to the vibe of the place, therefore sucking all of the potential soul out of it. Then, after six months, cry into your drink at your shiny new empty bar because you've driven all the level-headed, hip, faithful, able-to-hold-their-liquor clientele away, and the locusts have gotten bored and gone to feed on the next place.

Thursday night at the **Sno-Drift**, local promoter **Ms. M** stands out front, dressed to the nines in funky clothes and anime hairstyle, nervously fingering her rosary under projections of *Beyond the Valley of the Dolls* on the translucent exterior walls, praying that people will show up. It's the first night of **Scandal Inc.**, an indie-glam-punk-industrial-electronica club night that, M hopes, will shift the Sno-Drift's clientele back from bridge and tunnel to rock 'n' roll by allowing those who actually live here to dress up and enjoy a night of both nostalgic and new music in a gorgeous environment.

Inside the club are a round fireplace glowing with fire burning on "logs," '70s pastel hues, "stone" walls, a bar where the drinks are displayed on "snow," and "people" conversing at small ski-lodge tables. In the back room, around an

empty dance floor, bland revelers converse on the outskirts, drinking and drinking and drinking at vinyl booths with white tables decorated with white plastic vases with white baby tears in them. The ATM machine in the corner says "cold cash" on it. Though the place isn't very populated to begin with, DJ Margo steps up and virtually clears out the Gap kids with a fresh set of garage, glam, indie, and rock 'n' roll. In the front room the Smiths and the Stone Roses placate the masses, and the invited **Scandal Inc.** attendees start to trickle in.

We sit down at one of the back room's booths and marvel at the weird beauty of the venue and the sheer ... yuckiness of the scene. As the evening progresses, we realize that though Ms. M has made a valiant effort, it's too late: the khaki set has sunk in its claws already. We then find out that it's \$20 to get in on the weekends. Yeah, the new economy rules, and it's fair enough that a business owner must do what s/he can to succeed — when that much money is being waved under your nose, it's hard to say no — but that doesn't mean that one has to think traveling out to the nether regions of town to overpay to underenjoy the evening is a good idea.

As we order a couple \$5 pints of beer, yuppies point at us — what, why do yuppies point? Do they think we can't see them, or do they not care? — so we point back at them and smile, like a greeting. "I wish such ill upon this place," says my companion, who one month ago was singing Sno-Drift's praises and trying to convince all his friends to go. He puts on his Evel Knievel jacket in a huff. "Oh well," I say. "I'd rather be the Molly Ringwald of this movie than the prom queen bitch." We leave, and none too soon.

**Scandal Inc.**, of course, will no longer be held at Sno-Drift.

Sunday, on the way to the **Million**

**Band March**, we walk past **Oxygen**, the intriguing new "bar" on Valencia Street that serves up nostrils full of pure O<sub>2</sub> along with herbal elixirs and other aromatherapy concoctions — and see that the window has been defaced with paint. The headline to an ink-jet-printed sign taped up among the smudged graffiti and next to the urine-soaked door reads, "What is a yuppie?" It goes on to recount some instances of vandalism that the sleek nightspot has endured since opening a couple months ago and reprimands those who thusly chose to infringe on others' rights to hold property. Oxygen's owners, the sign says, have been San Francisco residents for more than 20 years, and all they're trying to do is make a living by giving people the opportunity to treat themselves to some healthy living. It's a sobering walk-a-mile-in-my-shoes counterpoint to the coming events of the day.

event, organized by local musician and activist **Ian Brennan**, is the most high-profile happening to protest the displacement of artists in the city so far this election year.

Local rock gods **Zen Guerrilla** come up to set one of the three stages on fire, plowing through a too-short set of bracing, inspired, sweaty, cathartic gospel-punk-noise-blues. As lead singer Marcus Durant throws a coniption fit, singing over and over, "I got Rick James / Runnin' through my veins / Yes I do," the reverb in his powerhouse of a voice bouncing off the mammoth rectangle of civic buildings in the square, plus the patchworked top-hatted hippie joyfully playing along on his guitar from the audience, plus the young flannel-shirted lad in scribbled-all-over backpack doing the get-it-off-me dance directly in front of us, plus all the young

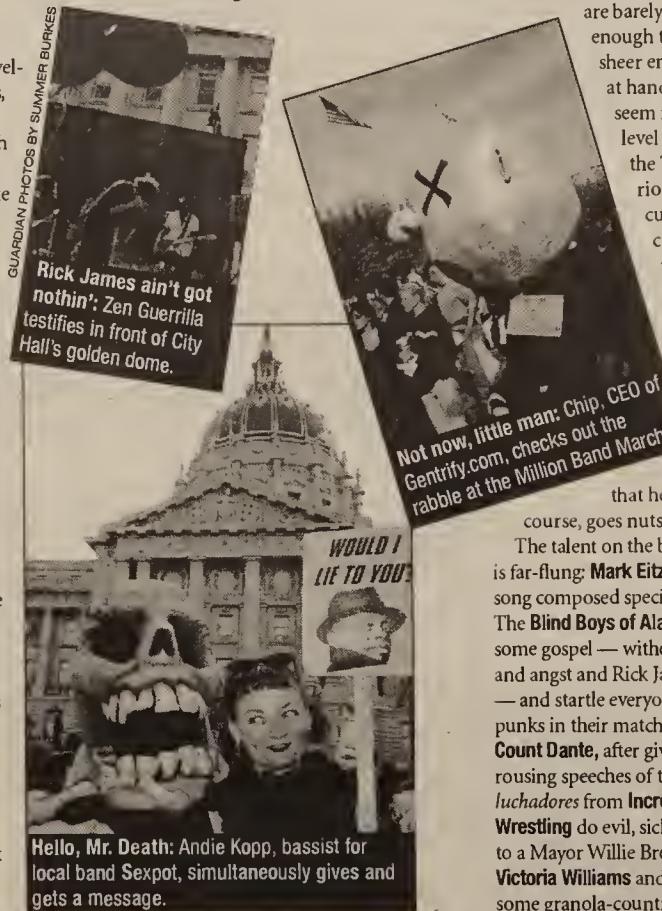
Manic Panicked punks who are barely if even old enough to vote, plus the sheer enormity of the issue at hand, makes this event seem important on a level just underneath the Twinkie defense riots. "To perpetuate culture, you need culture," Durant intones in between songs, right before laying down the law on a raucous knees-up gutter-gospel hymn about music, and fans, being all that he has. The crowd, of course, goes nuts.

The talent on the bill is as eclectic as it is far-flung: **Mark Eitzel** sings a protest song composed specifically for the event. The **Blind Boys of Alabama** bring back some gospel — without the distortion and angst and Rick James blood, though — and startle everyone by pogoing like punks in their matching beige linen suits. **Count Dante**, after giving one of the most rousing speeches of the day, MCs as a few *luchadores* from **Incredibly Strange**

**Wrestling** do evil, sick, and wrong things to a Mayor Willie Brown dummy.

**Victoria Williams** and company bring some granola-country to the mix. Metallica's **Kirk Hammett** bravely speaks about his childhood in the Mission and his dismay at the changing landscape. "There is no reason to think that any of this is going to end anytime soon," he says.

Though the Million Band March's vibe is chin-up, there's also an undercurrent of barely contained despair, since it's understood by now that a large percentage of the attendees — and indeed, many of the people who love and appreciate this city the most, and would be labeled as outcasts and heretics elsewhere — simply cannot afford to live here anymore. By the time headliners **Green Day** come on to infect the crowd with some of the more flawless three-minute pop-punk ditties since the Clash, the kids push forward, and some sated old fogies opt to go on home. As the ultra-friendly crowd shifts and listens and packs up and mills around toward the exits, one barely-legal streak-haired betty in cowboy hat and tartan skirt unwittingly sums it all up with a shouted plea for a ride home: "Anybody going to the East Bay?" ♦



Hello, Mr. Death: Andie Kopp, bassist for local band Sextop, simultaneously gives and gets a message.

(Later, at the "free concert and anti-gentrification celebration" itself, we overhear an older artist explain the city's situation to an out-of-towner: "I tell ya, things are so tense here now that I wouldn't be surprised if they started rolling and burning SUVs." True, vandalism is a last-ditch effort by unthinking louts to resolve a messed-up situation. It does little to intelligently further a given cause. But it also indicates that the boiling point is near.)

Anyway, what we miss as we're getting coffee and reading Oxygen's missive, we're told, is a long parade of protesters marching from the Women's Building in the Mission to the Civic Center, whooping and hollering and banging drums and dragging the dummy corpse of a dead musician through the streets behind the **Gun and Doll Show**'s converted delivery truck. As we walk up to the site of the Million Band March on the lawn in front of City Hall, it's instantly apparent that this



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# Pryor truths

**A** few weeks ago, I was at the Laugh Factory on the Sunset Strip watching three young black comedians pay tribute to Richard Pryor as part of the release party for Rhino Records' nine-disc Pryor anthology, *...And It's Deep Too! The Complete Warner Bros. Recordings (1968-1992)*. In a back corner, Pryor sat motionless in his wheelchair — his body debilitated by M.S., his vision erased by blindness — while on stage his progeny waited for laughs.

Chris Spencer did a great bit about differences in court psychology between pickup basketball games in Inglewood and Pasadena. Damon Wayans cracked on his son for being a hip-hop thug in a gated community. Chris Tucker killed the hardest: he gets caught taking a swim in the pool of one of his new Beverly Hills neighbors. "I thought it was the community pool!"

But what they told were jokes, and nothing more — a series of setups and punch lines. What you realize listening to *...And It's Deep Too!* is that Pryor didn't tell jokes. In one of the box's essays, Walter Mosley writes of Pryor as an anthropologist, a philosopher, and a psychologist, but never simply a comedian. Pryor did comedic solo performances turning a life that began as the son of a boxer and a prostitute in Peoria, Ill. — a life that included as many marriages as heart attacks, chronic drug addiction, and jail time for disorderly conduct and tax evasion — into one-man dramatic sitcoms that defused black rage and disillusionment with searing confession and dazzling role-playing.

Pryor morphed into junkies, blacksmiths, slaves, Mudbone, his kids, and all kinds of white people who all sounded the same. He gave voice to everything: when a wino talked trash to Dracula ("What's wrong with your natural?"), he was both wino and Dracula; when he explained the psychology of coke addiction, he was the pipe who talked; and while Snoop and DMX compare themselves to dogs, Pryor became dogs, giving them human voices and human feelings. In Pryor's universe even the trees could talk.

As Bill Cosby remarks in the notes, because TV and film were more off-limits to black comedians in the '60s and '70s, Pryor had to create his shows where he could: onstage in front of mixed black and white audiences who relied on him for an escape into an honesty not permitted outside the space of the nightclub, an honesty so unbearable, so real, so relevant that you had to laugh in order to go on living.

The occasionally Pryor-funny, but never Pryor-smart Laugh Factory performances — which took place on the same Sunset Strip where Pryor went public with his infamous tale of freebase self-immolation and where he vowed to stop using "nigger" after a trip to Africa — were a less than promising commentary on post-Pryor black comedy. While Pryor most certainly opened the racially segregated doors that all of these comedians have walked through on their way to stratospheric tax brackets, TV series, and big-screen roles playing the president, none of them — save for Chris Rock and early Eddie Murphy — have done much with the social and stylistic ground he broke, except find new ways to tell the same old gags about farting, pussy, and big black dicks (a fact that says as much about the material as it does about the differences in context that spawned it).

When Wayans addressed politics, all he could come up with was "Doesn't Al Gore seem gay?" When Pryor got political, he put the entire nation on public trial. Back on 1974's *That Nigger's Crazy*, he reasoned that black people weren't afraid of flying saucers because of slavery and racial oppression ("Nothing can scare a nigger after 400 years of this shit"). On *Bicentennial Nigger* he subtitled the American Bicentennial "200 years of white folks kickin' ass." At the Comedy Store in 1973, he lamented the end of Black Power ("Shit's over? You mean it's back to singing groups?"). He even found a way to turn Leon Spinks into a freedom fighter. "He may not articulate the language," Pryor deadpanned to an imaginary white critic on 1978's *Waited: Richard Pryor Live in Concert*, "but it ain't his language anyway. Like to see how you do in Zaire, muthafucka."

The most difficult part of the evening was seeing Pryor wheeled out on stage for publicity photos. He appeared unconscious, his limbs limp, his mouth drooling, the world's greatest stand-up comic forced to sit down forever in silence. This was the same body that had been so resilient in the past, the same body that Pryor polluted with pills and powder and then burned up with a bottle of rum, the same body that almost drowned in the deep end of a pool, the same body repeatedly sent into paralysis by a heart that couldn't keep beating, the same body that no matter what Pryor did to it, always talked back to him.

The Pryor onstage was the phantom Pryor; the Pryor chronicled on *...And It's Deep Too!* gives us back embodied Pryor, the Pryor whose genius still has plenty of truths to tell. ♦

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got political,  
he put  
the entire  
nation  
on trial.

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SPICE 2



# The Guardian Outstanding Local Discovery Awards



# goldies 2000

For the 12th year, the *Bay Guardian* is proud to announce the winners of the Guardian Outstanding Local Discovery Awards. 2000 has been hard on some sections of the local arts community. The housing crunch and rapidly rising rents have forced artists to relocate, threatened some arts venues, and made the launching of new ventures difficult. The Goldies give us an opportunity to honor a few of the many individuals and groups in the Bay Area who have labored under these conditions, and enriched our lives during the past year.

This year's Goldies — as in years past — highlight artists at different stages of their careers. What joins all of the winners is the chal-

lenge and inspiration provided by their contributions to life in the Bay Area.

The winners were selected by the *Bay Guardian*'s arts editorial staff — J.H. Tompkins, Susan Gerhard, Johnny Ray Huston, and Amanda Nowinski — with valuable input from our writers and critics, including Michelle Goldberg, Jeff Chang, Rita Felciano, Brad Rosenstein, Glen Helfand, Derk Richardson, Oliver Wang, Cory Brown, Sylvia W. Chan, Eric K. Arnold, Billy Jam, Josh Kun, Megan Wilson, Edward E. Crouse, Sima Belmar, B. Ruby Rich, Mosi Reeves, Summer Burkes, Sarah Coleman, and Dennis Harvey, and many, many members of the Bay Area arts community. (J.H. Tompkins)

## Photographs by Saul Bromberger and Sandra Hoover Photography

### Goldies info

The Goldies awards ceremony takes place Thurs/9, 8:30 p.m., at Slim's, 333 11th St, S.F. Admission is free. Please join us for a party after the ceremony, with entertainment by DJ Foxxee, Casiotone for the Painfully Alone, Finger Bangerz, Pansy Division, and Mingus Amungus. For more information call (415) 487-2596.

## GOLDIES WINNERS 2000

Pauline Oliveros, Lifetime Achievement • The Lab, Arts Space • AXIS Dance Company, Dance • Jo Kreiter, Dance  
Christopher E. Brown, Film • Tom E. Brown, Film • Julia Query and Vicky Funari, Film • Michelle Tea, Literature • Aislers Set, Music  
Anticon, Music • Kit Clayton, Music • Phillip Greenleaf, Music • Jenna Mammina, Music • Rasoul, Music • Tarentel, Music  
Simone White, Music • Dwayne Wiggins, Music • Zion-I, Music • Incredibly Strange Wrestling/Stinky's Peepshow, Rock Spectacle  
EXIT Theatre, Stage • Liebe Wetzel, Stage • Andy Cox, Visual Arts • Dream, Visual Arts



# Lifetime Achievement → PAULINE OLIVEROS



**W**hen she was hanging out and making music with Morton Subotnick, Ramon Sender, Anthony Martin, Terry Riley, and others during the early 1960s, Pauline Oliveros probably didn't foresee herself becoming the godmother of experimental music in the Bay Area. But that's the position she has assumed, initially by overseeing the 1966 academic transmogrification of the legendary San Francisco Tape Music into the Center for Contemporary Music at Mills College and serving as its first director, and more recently, after a 14-year tenure as director of the Center for Music Experiment and professor of music at the University of California at San Diego, by returning to Mills as Darius Milhaud Professor of Composition. In the interim, Oliveros cultivated her theory of Deep Listening, leading to the formation of both the Deep Listening Band (which records in such settings as underground cisterns) and the Deep Listening Foundation (which embodies her philosophy and facilitates its movement into practice).

"All cultures develop through ways of listening," she has written. "Deep Listening is listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, or one's own thoughts as well as musical sounds. Deep Listening represents a heightened state of awareness and connects to all that there is. As a composer I make my music through Deep Listening."

Oliveros has served as an advisor to the National Endowment for the Arts and the New York State Council for the Arts; received commissions from the Westdeutscherundfunk in Germany, the Lincoln Center for the Performing Arts in New York, the Brooklyn Academy of Music, the Walker Art Center, the Yellow Springs Institute, the Paula Josa Jones Dance Makers, and the American Accordion Association, among others; and was given the 1999 Lifetime Achievement Award by the Society for Electro-Acoustic Music in the United States. In the Bay Area, Rova has performed her 1997 "Quartet for Saxual Orientation," and earlier this year Kitka premiered her site-specific meditative work "The Space of Spirit: Unfolding the Newborn Lotus." Her influence extends into the world of alternative rock as well: last year Sonic Youth recorded her piece "Six for New Time," for four guitars and two percussion instruments.

In addition to her many recordings, Oliveros has published two volumes of her collected writings, *The Roots of the Moment* (1980–1996) and *Software for People* (1963–1980). However, most inspirational to Bay Area new music and improv circles may be her concerts in intimate venues, where she collaborates with such musicians as Chris Brown, Dana Reason, Philip Gelb, and John Raskin, playing the accordion she has retuned according to her own just intonation systems and altering its sound through live electronics. (Derk Richardson)

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# Music → SIMONE WHITE



**R**ight before drummer Simone White was booted from Downtown Rehearsal, he drove down to the building and recorded four hours of anger-driven beats for his upcoming solo album, *Simulation*. "It's going to be an aggressive album," he jokes. "Downtown Rehearsal is going to have a serious effect on people's lives. If musicians are real about it, and feel it in their hearts, then letting it out while playing is a part of them. It's going to affect the dynamics of people just walking around on the streets. There will be a bunch of frustrated motherfuckers in San Francisco."

Some people know the San Francisco native as a jazz drummer who led his own trio and quartet in the early to mid '90s; others know him as the guy who constructed organic, live beats for the likes of *Midnight Voices* ('92-'99), *Disposable Heroes of Hiphoprisy* ('92-'94), the *Omar Sosa Trio*, rocker *Mark Eitzel* (1996), *Metaphor* ('97), a jazz fusion group with *Liberty Ellman*, *Rasan Fredericks*, and *Vijay Ayer*, and *Afromystic* (2000). His newest group, *Fuzebox*, is a live drum 'n' bass act whose phenomenal debut, *A Touch in a Dream*, came out late last year. After the band recovers from their collective "Downtown [Rehearsal] depression," as he puts it, they'll get to work on part two. "This time we're integrating more house than jungle," White says.

White started playing drums at age five. He's taught himself some things, but he received a lot of training from his mother, Jamie White, a musician from New Orleans who is his greatest musical inspiration and supporter. "She's been everything," he says. "She'd come to see me play with a Gothic band and love it and tell me to wear my hair bigger and put a streak in it." He's a highly sought-after session drummer who's recorded with the likes of P-Funk's lead brain, George Clinton. "He's one of the last knuckleheads around, the last crazy genius," White says. "We played from 11 a.m. to 6 a.m. My hands were ruined the next day."

White drums like it's an Olympic sport; as he sits in front of his shiny drum kit, his arms and hands spiral and pound in a breathtaking whirlwind. When he plays live with *Fuzebox*, the old myth that live drummers can't compete with faster programmed beats is pushed aside: the computer geeks have nothing on White's real-time skill. His rhythms are dynamic, hypnotic at times — proving, perhaps, that White doesn't simply lay down beats: he's so good he makes the music lay down around him. (Amanda Nowinski)

## THE LAB Arts Space ←



**T**he cultural landscape of San Francisco would not be the same without the Lab. This year, as arts organizations and spaces around the city have been forced out of business, the worth of this treasure in the Mission has been particularly evident. The arts space has been around for so long (17 years) and has been home to so many exhibits, installations, experiments, and performances (many hundreds) that it's easy to take for granted the incredible contribution the space has made to the arts in San Francisco.

The 16th Street space (its first home was on Divisadero) was founded by a group of San Francisco State students looking to present interdisciplinary work at a time when most established arts organizations were propelling up the walls dividing the arts into strict categories. Since then, the Lab has functioned as, well, a lab, where experimental and emerging artists can, as founding member and current artistic director Laura Brün says, "experiment, do anything, without being censored or questioned as to what the end result will be."

Brün, along with administrative director Elizabeth Beard and associate director Kyle Knobel, leads a revolving crew of artists, board members, volunteers, and interns, some 30 or 40 at any given time. Together they keep the space going. "The Lab started as a collective and has always been a collective," Brün says. "We always have worked with a large community of artists, asking them to bring ideas into the organization. There are so many people around here all the time — we are really volunteer driven, and we couldn't run without the help. We have dedicated board members, artist curators, volunteers, who really believe in what we're doing."

What they're doing is evident when you take a glance at a few highlights from the last year: *47 Portraits*, an ambitious video installation by Lise Swenson; *Miya Masaoka's Bee Show*, a computer- and laser-enhanced duet with live bees; *Knowing You, Knowing Me*, a multimedia grab bag based on a year of dialogue between eight artists from the Bay Area, Italy, and Switzerland; a twice-weekly *Live Art Lab* featuring a small army of artists including Alison De La Cruz, Ron Heglin and Katt Sammon, and Lexa Walsh and George Cremashi, whose work was as interesting as it was unique; and performances by Nao Bustamante and Guillermo Gómez-Peña.

The Lab was founded with a DIY ethic that's enabled it not just to survive but also to flourish over the years. Brün and the rest of the collective are full of plans for next year and beyond — which is great news, because the future wouldn't be the same place without them. (J.H. Tompkins)



## GOLDIES WINNERS 1999

**George Kuchar, Lifetime Achievement • Jesselito Bie, Dance • Brechin Flournoy, Dance • Lise Swenson/TILT, Film • Pepe Urquijo, Film**  
**Ted White, Film • DJ Disk, Music • Dub Mission, Music • Ledisi, Music • Local 1200, Music • Lookout! Records, Music**  
**Jason Mouse, Music • Neurosis, Music • Planet Asia, Music • Jonah Sharp, Music • Virginia Dare, Music • Dan Carbone, Stage**  
**Shotgun Players, Stage • Rhonnie Washington, Stage • Johanna Poethig, Visual Arts • Stephanie Syjuco, Visual Arts**



# Visual Arts → DREAM

PHOTO COURTESY OF NIKI SELLERS



The late Mike "Dream" Francisco was an icon and a hero to many people who had never met him, yet had seen his unique style of aerosol art or heard tales of his legendary exploits. To those who knew him, Dream was nothing short of an inspiration. A Pinoy from the rough streets of east Oakland's Sobrante Park hood, Dream challenged the stereotypical view that told him he would never amount to anything. He started writing graffiti in the early '80s, when hip-hop was new to the Bay Area, hitting BART overpasses, walls in the Mission and east Oakland, and freight trains on the Southern Pacific line. Dream's wild-style lettering not only earned him worldwide respect among his fellow writers, but also helped to establish the Bay Area graffiti scene as a hotbed of artistic talent.

Over the years, by himself, with his crew TDK (Tax Dollars Kill or Teach Dem Knowledge), and as one of the artists collectively known as the Irie Posse, Dream went from tagger to bomber to sociopolitical commentator. A 1992 show at Oakland's Pro Arts, called "Breath Control," linked police brutality, racism, and cigarette advertising to the oppression of poor and minority people. That same year the Irie Posse protested Columbus's 500th anniversary with a series of politically themed graffiti, often featuring the *Niña*, the *Pinta*, and the *Santa María* and always containing the numbers 1492. A slew of younger artists picked up on this campaign and began inserting this message into their own work.

Although Dream participated in numerous gallery shows and a few commercial projects, such as a banner for KMEL's "Summer Jam" and the back cover of Saafir's album *Boxcar Sessions* (he was also a member of the Hobo Junction crew), he preferred to get involved with community-oriented events. In recent years he contributed his artwork, free of charge, to the Save KPFA and Mumia Abu-Jamal rallies. Dream's senseless murder in Oakland this past February may have deprived the hip-hop community of one of its leading lights, but as evidenced by several festive benefit shows held in honor of his memory, "The Dream Kontinues." (Eric K. Arnold)

## AXIS DANCE COMPANY



When a dance company has been around for 13 years and still looks fresh, that's a company to revere. During the first 10 years of its existence, AXIS Dance Company — whose mission is to create and perform contemporary dance works developed by dancers with and without disabilities — created its programming internally and collaboratively with no single director at the helm. In 1997 codirectors Judith Smith and Nicole Richter decided it was time to push themselves and their dancers by commissioning outside choreographers to put work on their physically integrated dance company. "Three years ago, following a change in artistic leadership, our big goal was to up the quality of our work," Smith says. "One of the ways we thought to do that was to work with choreographers outside of the company and to better support our in-company choreographers by giving them a stronger directorial role."

Recognizing the need for dances that express a unified vision rather than a sprawling group effort, Smith and Richter handed their company over to well-known, talented artists — and the results were amazing: *The Ground, The Air, and Places in Between*, performed at Cowell Theater this past June, was made up of a trio of risky pieces by local choreographers Sonya Delwaide, Joe Goode, and Joanna Haigood, and one remarkable dance by Bill T. Jones. Those in attendance witnessed a program that propelled AXIS from a company on a noble mission to a contender on the international dance scene.

AXIS now hopes to premiere a new piece by Stephen Petronio in June 2001, as well as a duet choreographed by company members Alisa Rasera and Megan Schirle. There is also talk of a project with Jamie Hampton of BodyVox and a second collaboration with Delwaide. The company also maintains a community outreach and education program, Dance Access and Dance Access/KIDS!

"Those of us who are disabled have no opportunity to train outside of our company," Smith says. "Most studios are inaccessible." Thus the decision to commission works from diverse choreographers helps to stretch the aesthetic limits of the company's dancers and proves that regardless of visible differences in physical ability, AXIS can do it all. (Sima Belmar)



## GOLDIES WINNERS 1998

Linda Tillery, Lifetime Achievement • Robert Moses, Dance • Maria Luisa Mendonça, Film • Scott Stark, Film • Dodie Bellamy, Literature  
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# Music → DWAYNE WIGGINS



In front of a wood-framed, two-story Victorian in West Oakland, a tassel of ivy creeps, eventually winding around the cast-iron frame of the front gate. There it tangles through words woven into the metalwork, which read, simply, "House Of Music."

Welcome to the recording studios of musician, producer, entrepreneur, community activist, and lifelong Oakland resident Dwayne Wiggins. A founding member of arguably the best R&B band of the last decade, the now defunct Tony Toni Toné, Wiggins is infinitely qualified to run a house of music. He's a musician's musician, equally at ease behind the soundboard (he's producing Destiny's Child's upcoming album), onstage, or in an impromptu jam session. This all comes through on Wiggins's first solo effort: released in May, *Eyes Never Lie* is a soul-drenched album steeped in a raw funkiness that could only come from an Oaktown boy. Its first single was "What's Really Going On (Strange Fruit)," a cut inspired by Wiggins's highly publicized racial-profiling incident with the Oakland Police Department last year. Wiggins recently settled the case, but as one of life's ironies would have it, he discovered soon afterward that the officer involved was one of the four OPD officers currently under investigation for corruption. "It wasn't about the money anyway," he says. Earlier this year he helped organize "Bringing Mumia Home," a benefit concert for Mumia Abu-Jamal held at the Berkeley Community Theatre. Along with his wife, Michelle, Wiggins took over another type of house in late 1999, the Jahva House café on Oakland's Lakeshore Avenue. In less than a year the café has become one of the street's most popular gathering places, and it featured live Caribbean music on Friday and Saturday nights until two months ago, when the OPD informed the couple that they could no longer do so, citing the establishment's lack of a beer-and-wine license. Wiggins says that he did have a license but that because he couldn't find it at the time, the police insisted that he shut down the music; he sees the citation as an attempt to control the types of crowds that frequent the increasingly gentrified area. He hasn't let the setback deter him, however, and will open a Jahva House West in a warehouse space in West Oakland by the end of the year. He's also purchased the landmark Sweets Ballroom on Broadway, which he hopes to transform into a local version of Chicago's famous House of Blues nightclub. "That place has so much history," he says of the venue. "I want to bring some real talent back to it."

A father of two, Wiggins says he loves his life in Oakland and wouldn't leave it for anything. "I live like a king here," he says, grinning. "And I'm comfortable. I do my best work when I'm comfortable." (Sylvia W. Chan)

# Film

## CHRISTOPHER E. BROWN



The opening moments of Christopher E. Brown's *Metal* crosscut from the industrial decay of Hunters Point to stark studio shots of a cellist struggling with a Bach fugue. The link between these two worlds is writer-editor-director Brown. Telling the story of unemployed mechanic Ray (Wedrell James) and his family, Brown constructs a transcendent vision of broken places and trapped lives. When his camera casts a black-and-white eye on a grocery store full of Frito-Lay products, or presents a close-up of a shattered rearview mirror, one thing is clear: everyday details are important.

Praised by *Bay Guardian* and *Variety* critic Dennis Harvey when it premiered at the 1999 Mill Valley Film Festival, *Metal* has gone on to win Best Picture at the PanAfrican and Seattle Underground film fests, but it has yet to screen in the economically embattled San Francisco it depicts. Just one night at the Castro would make Brown happy. "It's a film without a home," he says bemusedly, interviewed at a job that (partly) pays bills between projects. "It travels more than I do."

Not that Brown hasn't traveled. The son of political activist parents (his father was one of the leaders of the Black Consciousness movement of the '50s and '60s), he spent much of his youth in South Africa. He returned there in 1994 to shoot his debut feature, *Miner*, a sustained look (14 scenes, each at least five or six minutes) at a mine worker's life during the era of apartheid. For Brown, *Miner* was a baptism by fire: at the film's first New York screening, more than 700 of 1,000 audience members walked out, the rest staying for an angry Q&A session. Brown now regards the resulting battle scars with a certain pride, noting the abuse that Renoir, Dreyer, and Cassavetes have received from uncomprehending festival audiences.

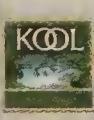
Along with Charles Burnett (*Miner* contains an homage to Burnett's *Killer of Sheep*; *Metal* references his *To Sleep with Anger*), Cassavetes is one of Brown's chief inspirations. He's seen *Husbands* "35 times at least," he owns a shooting script of the seemingly improv *A Woman under the Influence* ("The frustrating thing is that word for word it's up there on screen — I read it and think, 'Damn I wish I was that good.'"), and throughout the five years he worked on *Metal*, he kept a Post-it note from Cassavetes scholar and Boston University professor Ray Carney, looking at it whenever he was discouraged. "Nice script," the note said. "Cassavetes would be proud."

*Metal's* postscript is a quote from James Baldwin: "People pay for what they do, and still more for what they have become. And they pay for it; simply by the lives they lead." Hard wisdom, when applied to the film's protagonist. And words that Brown — who has completed his next feature, a 35mm mock doc titled *Jesus of Cinema* — obviously takes to heart. "I don't care about making money [as a director]," he says. "As long as I see what I want to see up there on the screen, I'm happy." (Johnny Ray Huston)



## GOLDIES WINNERS 1997

Lourdes Portillo, Lifetime Achievement • Krissy Keefer, Dance • Sarah Lewison, Film • Rock Ross, Film • Valerie Soe, Film  
 Paula Frazer, Music • Hardkiss Brothers, Music • Dan "the Automator" Nakamura, Music • Jason Olaine, Music  
 Peanut Butter Wolf, Music • Gino Robair, Music • Omar Sosa, Music • Beth Lisick, Spoken Word • Fifth Floor Productions, Stage  
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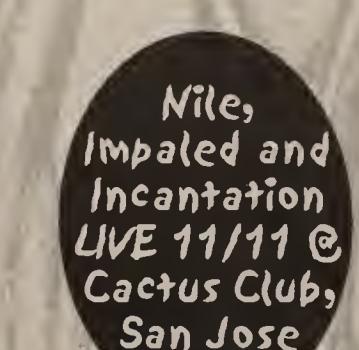
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# Music → PHILLIP GREENLIEF



The past year or so has seen an explosion in Phillip Greenlief's recorded output, documented on such albums as the Lost Trio's *Remembrance of Songs Past*, Trio Putanesca's *Live at Yoshi's*, and *Russian Notebooks with Covered Pages*. But you have to keep an ear to the ground to keep track of this prolific musician who issues his albums (plus those by such Bay Area compatriots as Alex Candelaria, Ashley Adams, Jettison Slinky, and Todd Sickafoose) on his own Evander Music label and, despite appearances at Bruno's and Yoshi's, typically shows up off the beaten track at the Albion in San Francisco, the Avalon Café in Eureka, and Cato's Ale House and Tuva Space in Oakland. Greenlief's music veers off the beaten track as well. For much of the past decade he has made remarkable jazz and improvised music by linking his original compositions to literature, exploring the relationships between images found in texts and music. Playing saxophones, clarinet, flutes, and trumpet, the USC graduate has sought to make new musical meaning of Joyce's *Ulysses*, Ionesco's *Macbett*, Kafka's *The Trial*, Rilke's *Duino Elegies*, and Virginia Woolf's *Mrs. Dalloway*.

That emphasis is beginning to change, says Greenlief, who also has been heard with the Crushing Spiral Ensemble, Big Lou's Polka Casserole, Kaleidoscopic Sextet, the Roberto Miranda Quintet, Wadada Leo Smith, and They Might Be Giants. "I feel like I've been telling other people's stories, because they give me a sense of expressing something in music. I'm always asking other musicians, 'What story are you trying to tell the audience?'"

A trip to St. Petersburg, Russia, in the summer of 1998 marked a turning point for Greenlief, and *Russian Notebooks* documents the experience in music for reeds and guitars. "I decided it was time to start telling my own stories," he says. "And I feel like I'm clear about what I'm trying to express when I sit down and write a piece."

A close look at Greenlief's own recordings shows how he taps a pool of diverse Bay Area and southern California musicians, including bassists Dan Seamans and Trevor Dunn, drummers Tom Hassett and Scott Amendola, and guitarists Adam Levy, Nels Cline, and G.E. Stinson. "Every time I set out on a new project, I choose a new group," he explains, "because I hope it will allow me to discover something new in my playing. Each trio has a different objective, concept, and intention, and that allows me new ways of seeing myself and expressing myself. Otherwise you show up and do the same thing all the time." That's a charge no one dares level at this gifted and restless composer and performer. (Derk Richardson)

## LIEBE WETZEL Stage



In *Naked Foam and Other Objects in Predicaments*, Liebe Wetzel and her company, Lunatique Fantastique, made artful, adult puppet theater out of nothing more than foam, PVC pipe, and their own hands. It was wonderfully funny and inventive stuff, but it scarcely prepared me for what they would soon unveil. *Snake in the Basement: The Prosecution of Rev. Bill Pruitt* was a knockout. The ensemble distilled into a 45-minute puppet play the harrowing real-life case of a minister in Wetzel's native Dallas who was charged with sexually abusing a number of children in his care. Using little more than napkins and newspapers, Wetzel and company created a playful, chilling world.

So how did a nice biology and biochemistry major wind up doing perverse things with foam? "I think the short answer is, I've always been good with my hands," Wetzel says with a laugh. Acting classes spurred her to come to the Bay Area to study mime, and she spent several years working in street fairs as "the artist formerly known as Too Too Tomato." Wetzel soon discovered that her comic skills were best revealed in puppetry, and she also got a thorough grounding in how to attract — and hold — an audience that might walk away at any moment.

Finding that the consuming craft of making puppets overshadowed the dramas she wanted to create, Wetzel began working with found objects that could be made into puppets right in front of an audience. Her ensemble process is simple. "Get a bunch of people and some objects into the room and play. With the people that I draw to me, most of the objects tend to assemble themselves into characters who then have adventures, which are born out of the movement qualities that are inherent in the objects themselves."

What is uncanny is Wetzel's ability to create acute visual metaphors and a remarkable complexity of emotions through the simplest of means. Director Jeff Raz has served as an important editorial eye for her work, and she is moving toward increasingly complex narratives based on such unlikely puppet theater subjects as polio and racism. The excitement of simultaneously developing her own medium and exploring deeply personal subject matter has been galvanic for Wetzel, who is brimming with plans for future projects. "My goal is to foster object awareness," she says, only half tongue in cheek. "I want to make the world safe for objects." (Brad Rosenstein)



## GOLDIES WINNERS 1996

Rosa Montoya, Lifetime Achievement • Anne Blumenthal, Dance • Rebeca Barten and David Sherman, Film  
Spencer Nakasako and Sokly Ny, Film • Vijay Iyer, Music • Solesides, Music • Van Gogh's Daughter, Music • Francis Wong, Music  
Bonnie Simmons and Queenie Taylor, Music Promoter • Justin Chin, Spoken Word • Luna Sea, Stage  
Sean San Jose Blackman, Stage • Marisa Hernandez, Visual Arts



# Music TARENTEL

PHOTO BY DIANNE JONES



**O**n paper, it all seems just a little too obvious. Some students in art school (San Francisco Art Institute) decide to get together and form a band. They invent a name (Tarentel) and play underground flavor-of-the-month music (instrumental space rock). In reality, though, things aren't quite that cut-and-dried. Jefre Cantu-Ledesma, Danny Grody, and Johnathan Hughes formed Tarentel in October 1996. Kenseth Thibideau joined shortly thereafter, and the group released a self-titled EP in 1998 and their debut album, *From Bone to Satellite*, at the end of 1999, by that time already packing local clubs as a headliner.

The album is a beautiful monster of a dish, more suited for a silver platter than the plastic CD case in which it was released. For a supposedly ambient record, it's decidedly dense and textured. The multiple guitars don't so much duel as caress one another, and for all of the windy eminence the album projects, it is ultimately a warm and intimate effort. *From Bone to Satellite* travels on an easier, more organic groove than most of its post-rock peers. The playing is as strong as that of any post-rock band, but form never eclipses mood or energy here, and the band never succumb to self-indulgent noodling. Cantu-Ledesma credits much of the sound to engineer Scott Stolter, who coproduced the album with Tarentel: "Scott was instrumental in providing us with a different perspective on the studio versus playing live, in terms of expression. He's a tremendous influence on us."

Immediately after they recorded the album, Trevor Montgomery joined the band, turning Tarentel into a five-piece. Thibideau then left to pursue his other band, Rumah Sakit, and was replaced by Jeff Rosenberg, who then left to pursue his other band, Lumen. (Not coincidentally, all three bands release records for the Baltimore indie Temporary Residence Ltd.) Tarentel have decided they like being a four-piece. "We just have a great chemistry," Cantu-Ledesma says, calling from the midst of a five-week national tour. The lineup has allowed the band to use their live persona to distort what they've created in the studio in an effort to "negate the space rock idea," he adds. "Now we're going out of our way to destroy certain songs." This experimental attitude, coupled with broader listening habits, is sure to color the band's next recording, to be released in 2001 on the local Neurot label. (Cory Brown)

# Literature



**MICHELLE TEA**

In the past decade bookstores have been besieged by women's memoirs of debauchery. Most fall into two categories: either they're confessions, rites of expiation in which the writer brings her dark secrets into the light so she can move on, or they're works of coy, bitchy bravado in which the author lords her manifold experience over the reader.

San Francisco spoken word fixture Michelle Tea is different. Yes, her two books, *The Passionate Mistakes and Intricate Corruption of One Girl in America* and *Valencia* are full of sexual squalor and lusty high living, but they're neither boasts nor cautionary tales. The 28-year-old Tea writes with a raw-hearted, wry but wide-eyed ebullience, rendering dyke bohemia with intense, gritty, glittering romanticism. Her first book was largely about her stint as a prostitute and an excruciating love affair, while *Valencia* delves into the girl world of the Mission, with its dark, boozy bars, us-against-the-world devotion and soul-shredding breakups, sex-positive S-M parties, and suicidal poets.

*Valencia*, Tea says on the phone from a book tour, is about her first year in San Francisco. "It's all about being young and queer and feeling like the only thing you're put on earth for is to find girls to fall in love with and fuck and be intense with. It's about coming to the city fresh and having nothing to lose, arriving already at some kind of bottom, and how instead of that being depressing, it's really freeing."

Tea is remarkably honest in detailing both sexual euphoria and the vulnerability that can be masked by erotic audacity. In *Valencia* she writes, "I have a sex date with a stranger.... As long as I was able to keep my mind away from my heart, it seemed like a pretty cool situation. Brave and exciting. But my heart was a whirling, starving void that sucked and sucked like a terrible black hole, and when it gobbed up my logic it made what I was doing look lonely, and sleazy." That's not to say that she's guilty or apologetic about the sex in *Valencia* — she's wholly capable of giddy ecstasy. It's just that she's never afraid to write about awkward and wholly unglamorous moments, which is what makes her voice so endearing.

The only depressing thing about *Valencia* is that the girlie punk culture it depicts seems to be disappearing from the city. Tea, though, insists it will never really disappear. "There's no place else we can go," she says. "I know that there's still this pulse of freaky queer kids who come to this city and make it their home, and it's hard to leave your home, even a dysfunctional home." (Michelle Goldberg)



PHOTO COURTESY OF SEAL PRESS

## GOLDIES WINNERS 1995

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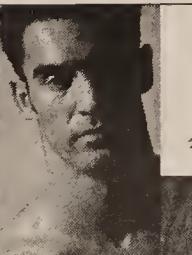
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# Dance → JO KREITER



**J**o Kreiter's work has guts, and it has grace. Ever since the Maryland native, a competitive gymnast, turned dancer in college, she has put her body into places prudence has told her to stay away from. With Zaccho Dance Theater, with whom she has danced for the last 11 years, she has scaled the clock tower of the Ferry Building, tiptoed across the rafters of the Exploratorium, hung against the window walls of Theater Artaud, and climbed the recesses of Fort Point. With her own five-year-old Flyaway Productions she has conquered, and made us see beauty in, such gritty places as Sparrow Alley in the Mission and that rusty hulk of an 80-foot-high Copra Crane in the Islais Channel.

What makes this dancer-choreographer-aerialist lean off roofs, dangle from fire escapes, and dive down vertical poles? For Kreiter the body is at the center of human communication; she believes in "transformation through physical practice." The athletic feat becomes an end in itself; Kreiter, however, pushes her physicality through the threshold of fear to empower herself and to increase her body's expressive abilities. Specifically, she is exploring the idea of femininity by developing choreography that features upper-body strength, traditionally considered outside the domain of the woman dancer. Using apparatuses such as vertical and L-shaped rigid poles, stationary and moving trapezes, and rigging and suspension systems, she has developed dance that is physically risky, often airborne, but also poetic and gentle in spirit. She has prepared herself for such work by going outside of the dance studio, to the San Francisco School of Circus Arts. "The training is the hardest physical work I have ever done," she says. "It's also the most holy. It is an experience of my body where physical effort is a gateway into my inmost self, where the soul lives."

Kreiter may not have many pieces under her belt yet, but she knows where she's going. In *The Body Project/the soul needs the body* she set out to celebrate "a reverent aliveness that can only happen when the body is embraced in this real-time physicality." Of her next project, *Maybe Grief Is a Good Bird Flying Low* (to premiere in 2001), she says, "I want to know how women find faith when faced with grieving." (Rita Felciano)

# Rock Spectacle → INCREDIBLY STRANGE WRESTLING/ STINKY'S PEEPSHOW

In a musical landscape overrun by electronica, cover bands, venue closings, and high cover charges, there are few good club nights in San Francisco that consistently guarantee quality punk, metal, and rock 'n' roll on the cheap. Promoters Audra Angeli-Morse and Lori Perkovich, however, bring on the rock — and the spectacle — with new twists.

Stinky's Peepshow, "home of the large and lovely go-go girls," has been a Thursday-night must-attend for rockers since its inception in January 1997. The weekly shindig at the Covered Wagon Saloon features hefty honeys undulating on the bar and pool table, a fair mix of local and national acts, two short 'n' nasty "peepshows" (\$1 extra) in the back room in between bands, and punk rock DJs all through the night. The beer flows, the big girls look good, and the music rules. To put it simply, Stinky's Peepshow can take a fair amount of the credit for keeping the local rock scene alive in a not-so-conducive atmosphere.

Incredibly Strange Wrestling, Angeli-Morse and Perkovich's other rock 'n' roll baby, was originally started by four friends as a for-the-hell-of-it one-off gig. Inspired by a deep and real love for Mexican wrestling, or *lucha libre*, Angeli-Morse (who was booking the Paradise Lounge and Transmission Theater at the time) and friends winged it one night in May of '95: at 2:30 in the morning they opened the doors, charged \$2, had some bands play, and then, Angeli-Morse says, "we just pretty much beat the crap out of each other until we couldn't go any longer." Inspired, they got hold of a real wrestling ring and had a proper gig, which led to a call from Lollapalooza '95, which led to a West Coast tour, which led to a career. Now Angeli-Morse and Perkovich throw an Incredibly Strange Wrestling about once a month — and they sell out the Fillmore almost every time.

"I get the same excited feeling from [*lucha libre*] as I did when I was a kid first getting into punk rock," Angeli-Morse says. Indeed, ISW gigs are both uproariously entertaining and frenetically intense: major bands like the Dickies, the Dwarves, SuperSuckers, Fear, Mike Watt, and the Toilet Boys play in between real — and sometimes brutal — *lucha libre* matches. "We've had lots of cracks and breaks and strains," Angeli-Morse says. "A couple of concussions. Forty stitches during a barb-wire match. Someone broke both forearms once. And at Live 105 BFD this year, someone's lower teeth went through his lip and out the other side."

So what's Incredibly Strange Wrestling's appeal? "It's humorous," Angeli-Morse says. "We always have new characters and new story lines, and we try to book good music, and you don't have to pay a million dollars to get in. The audience gets into it, throwing tortillas, hollering for their favorite character, booing for the enemy ... they release their crazy energy. At ISW, as long as you don't hurt anybody, you can pretty much cut loose." (Summer Burkes)



## GOLDIES WINNERS 1994

Robert Porter, Lifetime Achievement • Pearl Ubungen, Dance • Wells and Hermesdorf Dance Company, Dance • Jesse Drew, Film  
Todd Verow, Film • Charlie Hunter Trio, Music • Ramona Downey, Music Promoter • Herm Lewis, Music Promoter  
Bonnie Akimoto, Stage • Octavio Solis, Stage • Barry McGee, Visual Arts • Armando Rascon, Visual Arts



# Film → TOM E. BROWN



**T**om E. Brown wants to entertain you. Really, this 32-year-old filmmaker cares about being funny. His videos — *Don't Run Johnny*, *Rubber Gloves*, and *Das Clown* — are all comedies, sending up TV formats, old movies, and gay culture with equal affection. Maybe the humor wouldn't be worth mentioning except that Brown's been HIV-positive since the age of 18 and makes that status his subject, and hey, we're not talking a genre known for laughs. But then again, don't underestimate Tom E. Brown.

Brown has a trilogy of origin myths, all true. One: he used his suburban daddy's 8mm camera to make early comedies starring his brother and sister. Two: he reallocated a food allowance left behind by vacationing parents to buy an old surveillance video camera, then survived on charity meals from his siblings till their return. Three: he broke into a Yale editing room with a purloined passkey to produce 17 episodes of the legendary New Haven public access show *Chickens and Toys*. By then he'd dropped out of high school, fallen in love, come out to his folks, and been tested for HIV by the family doctor.

Luckily, Brown ended up in San Francisco, though he knew more about its gay culture than its film culture when he decided to come live in his favorite vacation spot. Brown has an infectiously upbeat spirit and a fly tattooed on his arm that says, in Japanese, "let the bug go." He knows how to hit a bull's-eye to the soul with a joke for sweetener, and doesn't mind using himself as a foil. An original, Brown's in sync with his time: his shorts have been shown on Bravo, PBS, and the Independent Film Channel, and at tons of film festivals. Brown has been to Sundance labs for directing and screenwriting, and he had his feature screenplay, *Pushing Dead*, performed at an L.A. reading with Eric Stoltz and Ed "my hero" Asner.

Brown's videos display a madcap gravitas, but it's the credits that show his practical side: long, scrolling lists of imaginary tasks performed by real people. Brown's money-raising schemes have involved the creation of multiple functions to sell off (cheap) — as in the hilarious credit roll for *Das Clown*, which includes a bug wrangler, a head of security for hairstylists, a massage therapist for a puppet, even a pyrotechnics credit, all for a short film lacking in bugs, pyrotechnics, and presumably hairstylists.

I doubt that Brown wants to be anybody's poster boy, but he'd sure be a good pick. Convinced that his coming out as HIV-positive has infused his work with a new spirit and brought him luck, Brown is a one-man band of ideas and invention. It's time for San Francisco to take notice. (B. Ruby Rich)

## Visual Arts ← ANDY COX



**A**ndy Cox does what many of us would love to do: he thumbs his nose at our ubiquitous consumer culture by undertaking stunning and controversial anticapitalist projects throughout San Francisco and beyond, and has some fun while doing it. In 1997 Cox founded the artist collective Together We Can Defeat Capitalism to aid him in his mission to tweak and toy with our money-driven world. To that end, his projects have included the use in 1998 of BART video monitors to display the provocative message "Capitalism — Stops at Nothing"; this year's purchase of the domain name BellagioArtGallery to create an alternative Web site to the garish Las Vegas casino-connected art space's by copying portions of the official Bellagio Web site ([www.bellagiolasvegas.com](http://www.bellagiolasvegas.com)) and reposting the altered portions; and a year 2000 May Day project that involved the rental of a large mobile message board (normally used for traffic control) that was towed around select sites in San Francisco and programmed to display messages questioning capitalism.

Cox's background in engineering has in large part informed his guerrilla activities. Since 1985 he's worked as a civil engineer, and he's a member of the Institution of Civil Engineers in the U.K., where he lived until 1991. He recalls wanting to believe in the institution's mission statement, which defined civil engineering as "the art of directing great sources of power in nature for use and benefit of man." This became especially challenging for him during his work in Botswana, Iraq, and Nepal, where he questioned the environmental and social ethics of the projects he was assigned. Cox initially moved to San Francisco to attend UC Berkeley's Masters of Environmental Engineering program. Instead he went to work as an environmental engineer for "big corporate clients and helped them to do as little as possible for the environment." Disillusioned with both technology and his job, he saw an ad for a masters in Conceptual Design at San Francisco State University that "didn't require an art background for candidates to apply." While attending SFSU, Cox created an advertising campaign for his bank, Citybank [sic]. Large print ads were displayed around San Francisco, resulting in a threat of legal action from Citibank. This project, like his others, has worked to inject some (in)sanity into the mind-numbing spectacle of our corporate-driven world. Cox dreams, he says, that "together we can get to somewhere else." His work takes us several steps closer. (Megan Wilson)



### GOLDIES WINNERS 1993

Don Cherry, Lifetime Achievement • Onsite Dance Company, Dance • Jennifer Gentile, Film  
Lynne Sachs, Film • Billy Nayer Show, Music • FM 2.0, Music • Ben Goldberg, Music • Mark Davis, Stage  
Anne Galjour, Stage • Kelvin Han Yee, Stage • Frank Garvey, Visual Arts

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**W**e've had a good reception in terms of experimenting with ourselves and trying different shit," says MC Zion of Zion-I. "There's been a lot of self-development in the last couple years." Since relocating to the Bay Area from Atlanta in 1997, Zion-I's elevation has remained constant. They've gone from anonymous members of the underground to nationally recognized artists with a recording contract on influential indie label Nu Gruv Alliance. The catalyst for their transformation has been the medium of live performance: in the last three years they may have done more concerts at Bay Area venues than any other local hip-hop group. Zion estimates the crew have done "at least 30 shows at La Peña" alone during that time period.

Live shows are important, Zion says, because "hip-hop is not just a recorded genre. It's lifestyle, how you get down. It's how you roll." Word of mouth from their high-energy performances resulted in Zion-I acquiring a solid fan base long before the summertime release of their first LP, *Mind over Matter*. "We've been able to get support from people and get feedback on our performances," explains Amp Live, the group's producer. "We've become a little bit more free in discovering more who we are musically," Zion adds. "We feel a little more comfortable in just being ourselves." Their original sound is an amalgamation of various blended elements. Zion describes his lyrical vibe as "b-boy braggadocio, but with a heavenly message in it, definitely trying to inspire some type of reflection." Musically, Zion-I's range includes aspects of West Coast, East Coast, and Southern-flavored hip-hop, as well as a touch of reggae and a dollop of drum 'n' bass. "Being out here is good for that because people are open," Amp remarks. "They'll let you work on your stuff and be open also."

Zion-I present an organic alternative to the banality of commercial rap and the didacticism of underground hip-hop. "Underground hip-hop is kind of narrow in its definition," Zion says. Conversely, he feels commercial rap is "totally glamorous." To him the essence of hip-hop is simply a natural vibe. "Just walking down the street, the way you flow. It's like everything you do is fresh, regardless of whether you got new kicks on or not. That's what b-boy flavor is about." In addition to rapping, Zion studies Angolan-style capoeira, which he incorporates into his athletic onstage movements. "It's all like one whole cipher," he says. "Everything we do all day is basically what's in the music. What's in the music is basically what we do every day. So it's like just building all the time." (Eric K. Arnold)

## Music

# THE AISLERS SET



**T**he Aislers Set make confectionery pop full of swirls, sparkling melodies, dreamy harmonies, and hooks that tickle your brain for days after hearing them. The elements of their sound are familiar: wistful, quavering female vocals, sweet-and-sour guitars, mod organ, and an incandescent fullness that recalls everything from Phil Spector to My Bloody Valentine. What's special, though, is the sublime way the five-person band puts it all together in their two nearly perfect records, *Terrible Things Happen* and *The Last Match*, both of which marry muted, watercolor grace to insouciant sugar-shock propulsion.

The band started with just one woman, Amy Linton, who recorded songs in her garage after her old trio, Henry's Dress, broke up. *Terrible Things Happen* was largely a solo affair, though after meeting bandmates Wyatt Cusick (also of Track Star), Alicia VandenHevvel (of Poundsign), and Yoshi Nakamoto (of Scenic Vermont), Linton added one song written by Cusick and rerecorded three others with everyone on them. By *The Last Match*, though, the band had become a tight unit, and with the addition of Jen Cohen from local act the Fairways, their sound blossomed from the lo-fi intensity of *Terrible Things* to a richer, chamber-pop sound — like Belle and Sebastian with a dash of punk.

Since then, they've toured throughout the United States and Japan, a country that appreciates pretty, ultra-tuneful pop with a sinister twist. Reviews of both their records have been rapturous; they've opened for Sleater-Kinney and the Magnetic Fields, and they're about to release a collection of songs from their two albums on Minty Fresh Japan. Domestically, though, they intend to stay on the little East Bay Slumberland label and to keep recording in Linton's garage. Indeed, the band's dedication to their music is matched by their seeming indifference to fame — Linton doesn't even aspire to quit her day job at an architecture firm.

Bassist VandenHevvel says she's been surprised by the Aislers Set's success, but at the same time, "I knew the first album was great, and it's easy to say that because I'm only on four songs. I had hoped that other people could appreciate it the same way I did when I first heard the songs."

"All of us have been in bands that have played together," VandenHevvel continues. "If you take my favorite elements of all those bands and put them together," she says, "you get the Aislers Set. No wonder they're the best group in San Francisco. (Michelle Goldberg)



## GOLDIES WINNERS 1992

Chris Strachwitz, Lifetime Achievement • Dimensions Dance Theater, Dance • Liz Ozol, Dance  
Steven Okazaki, Film • Greta Snider, Film • Beth Custer, Music • Grotus, Music • Glenn Spearman, Music  
David Ford, Stage • Pomo Afro Homos, Stage • Nina Glaser, Visual Arts

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# Film → JULIA QUERY AND VICKY FUNARI



It is fitting that Julia Query (right) and Vicky Funari should share a Goldie for *Live Nude Girls Unite!*, their saga of the Lusty Lady and the first strippers' union. It may well be the quintessential film of pre-dot-com San Francisco, combining the local specialties: documentary, sex industry, lesbianism, labor organizing, and the passion of following your dream wherever it may lead. And it's a film that only the Query-Funari combo could have pulled off.

Julia Query grew up in New York City. She was well on her way to a graduate degree in sociology from the University of Oregon when she left Eugene for San Francisco and never went back. She'd done a little video in Eugene, toured the south with "Dykes Camera Action," and organized a women's collective that produced the low-budget favorite *All I Know about Breast Cancer in Oregon*. Query, a self-trained filmmaker, goes by the mantra "Point the camera at the action."

When she moved to San Francisco, it wasn't to shoot videos but to follow her dream of working as an artist and a stand-up comic and connecting with gay culture. How? Query has a joke in need of a patent: "What's the NEA for women artists? The sex industry!" She started stripping at the Lusty Lady — and still does, five years and 30 hours of footage later. That's the experience that made her a filmmaker for real.

Vicky Funari entered the picture at the editing stage but got Query back into production to get the goods. Funari is somewhat the opposite of Query: she studied film at NYU, assistant-directed for Lizzie Borden on *Working Girls*, and had already been an artist, painting in Santa Fe before she arrived in San Francisco. Here she made the award-winning feature *Paulina* with Jennifer Maytorena-Taylor and advertised herself an editor. Query wanted her as editor because of her work with Borden on that sex-trade film, but didn't realize Funari herself was a Lusty Lady alum. She'd stripped there briefly in 1992, producing an article and a video out of the experience. Funari knew someone was shooting a documentary on the unionization. What she didn't know was "how many hours of bad footage she'd have to view," Query jokes, dubbing Funari "the triage editor." Funari turns the tables, crediting Query's unintimidated enthusiasm as the documentary's *raison d'être*.

Together Query and Funari embody the artist's passion and do-it-yourself spirit that have made San Francisco such a great town for culture for so long. As Funari reluctantly abandons the city for Vallejo, where she can afford to live, and Query searches optimistically for a new "roommate situation," I wonder about their future. Funari is already on to her next film, about *maquiladora* workers in Tijuana. Query wants to return to stand-up comedy and hopes she doesn't make another film anytime soon — or, at least, doesn't have to raise the money for one. (B. Ruby Rich)

## KIT CLAYTON ← Music



It seemed a bit strange to see Kit Clayton captured on the front cover of last month's *XLR8R* magazine smoking a cigarette while stripped down to a pair of tighty whities. This is not the sort of behavior one expects from a serious techno producer and software designer who has only recently emerged from his basement studio. "Now that my roommate has moved out, I'm working upstairs, and I'm getting a little bit of sunlight, which I believe is having a positive effect on my mental well-being," he says. Interesting. But perhaps the odd photo is what one might expect from a person who claims to have unusual social skills: "I am unable to behave myself in public. I can't say anything — I just act like an idiot."

It's not such a bad thing that one of San Francisco's most celebrated minimal and experimental techno producers isn't a club-hopping, disco-crazed butterfly. How else would he find the time to construct such incredibly weird and beautiful, complex sounds? Certainly hibernation works fine for Clayton, who's put out an enormous body of work since beginning his production career only four years ago on Cytrax, one of two labels (Delay is the second) he operates with DJs Casper and Tang.

He's a brilliant geek with a ton of computer gear who creates sounds that range from the aural equivalent of Kandinsky's busy dreamscapes to Mondrian's perfectly clean lines. His dance-floor tracks are simple and pure, laden with deliciously obese levels of bass and intricate thumping beats, while his innovative dub-techno sounds, such as on the album *Nek Sanalet* on ~scape Records, reverberate with an orangy-sunset sense of calm and warmth. His music is spread around the world on labels that specialize in iconoclast taste, such as Drop Beat, Mille Plateaux, Parallel, Plug Research, Phthalos, ~scape, and Vertical Form. And along with Sue Costabile, he operates Orthlorng Mursork, a label that he describes as "defined only in its deviance to musical norms."

These beats and quirky noises are not meant for the 15-year-old raving set. "Some of [my music] is dance music by general definition," he says, "but it's usually not focused on club hits. It's more idiosyncratic." Kit tours around Europe and parts of Asia on the regular. "Most of my gigs in San Francisco are less dance music related," he says. "Most are at galleries or spaces where it is more of a listening environment. My work is free-form." (Amanda Nowinski)



## GOLDIES WINNERS 1991

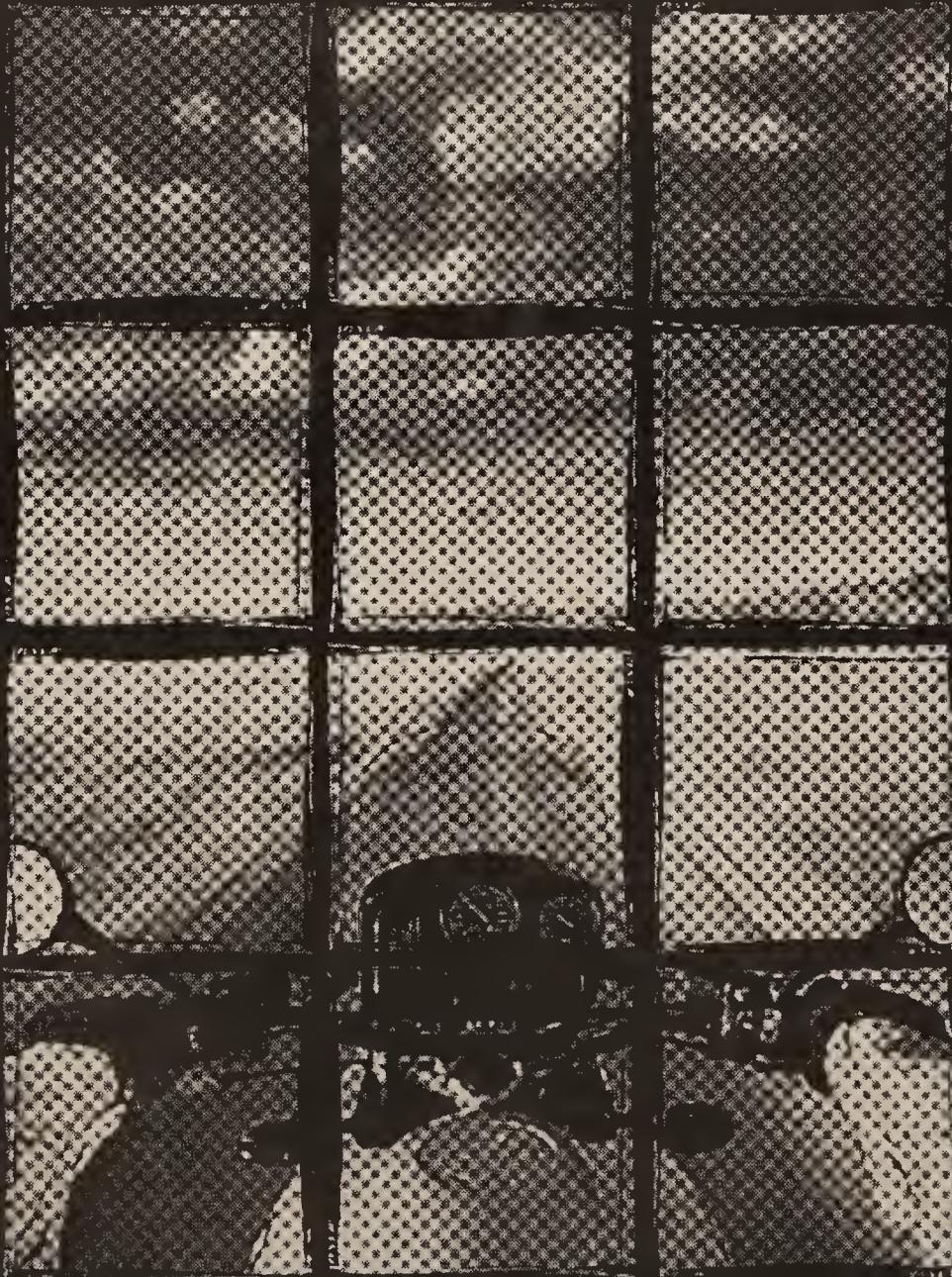
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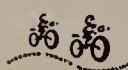
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Music

# JENNA MAMMINA

**T**he Bay Area seems to spawn female singers who not only break old stereotypes but cast original molds of their own. With the 1999 release of her debut album, *Under the Influence* (on her own Mamma Grace label), Jenna Mammina joined the ranks of Ann Dyer, Kitty Margolis, Madeline Eastman, and others, putting her distinctive vocal stamp on an eclectic program of pop cover tunes (Elvis Costello's "Watching the Detectives," James Taylor's "Don't Let Me Be Lonely Tonight," and Led Zeppelin's "I'm Gonna Crawl"), jazz standards ("My One and Only Love"), perfectly appropriate songs by her mentor Abbey Lincoln ("The Music Is the Magic" and "Throw It Away"), and her own philosophical originals ("Contradictions," "Take Back the Night"). Before that stunning debut, the multicultural (American Indian, Spanish, and Sicilian) native of St. Joseph, Mich., had done her homework (at Jazz Camp), paid her dues (doing session work with Narada Michael Walden, the Spinners, Ray Obiedo, and others), and had proven her flexibility by performing in the "Paradise Waits" concert celebrating the 20th anniversary of the Grateful Dead's *Blues for Allah*. That the seasoning paid off is evident in both Mammina's highly personalized, pitch-perfect vocal approach, juxtaposing breathy girl innocence and throaty adult sensuality, and her beguiling stage presence, which belies artfulness with intimacy.

Since the appearance of *Under the Influence*, through her meticulously presented performances, occasional radio appearances, and her Web site, Mammina has built a large and faithful local following that long ago transcended the fundamental core friends and family. Now, instead of cropping up weekly in such neighborhood cafes and bistros as Circadia, Cato's, and Voulez-Vous, she plays fewer, higher-profile local gigs, and spends more time away from the Bay Area, the place she has called home since 1986. Recent tours have taken her to the Green Mill in Chicago and various venues in New York City. Currently recording her second album, working again with producer-engineer Cookie Marenco, Mammina seems destined to garner greater national exposure and attention. As she does, her delightfully idiosyncratic vocal style and her ease with a demanding repertoire of pop, rock, folk, jazz, and originals will no doubt be showcased on ever bigger stages. Comparisons to Rickie Lee Jones (not off the mark) will become irrelevant, and Bay Area fans will wistfully remember when Mammina was their local discovery. (Derk Richardson)



# Music

## ANTICON



**T**he Oakland-based rap collective and record label Anticon is the latest chapter in a long, storied history of California-bred hip-hop dissidents, from Digital Underground in the late '80s to Solesides in the mid '90s. It's that tradition of individuality, according to Alias, that led nine of its members — Alias, Mayonnaise, Dose One, Jel, Pedestrian, Controller 7, Matth, Sixtoo, and label owner Sole — to relocate to the Bay Area from places as far-flung as Cincinnati, Ohio, and Halifax, Canada. "Everybody's been accepting [of us] out here," says Alias, who moved out here from Portland, Maine, in October 1999. The positive feedback he and other members of the collective (which, Alias estimates, numbers more than a dozen in Canada and the States) have gotten from local heads has been gratifying during a year in which they've come of age. They've released several albums on their own Anticon imprint and other independent labels such as Mush and Revolver; launched a cross-country "Monsters of Art" tour; and hosted a monthly showcase at the now defunct club Rico's.

"There were kids singing along to the words," Alias says of those Rico's shows. "We're still trying to adjust to that." The audience's embrace of Anticon was in stark contrast to the often hostile reaction Anticon has received from the traditional hip-hop establishment, much of which can't understand their dense, literary expositions over experimental beats. Dose One, for example, isn't afraid to quote Oliver Wendell Holmes in a rhyme, and Sole often casts aside rhyme patterns altogether, opting to throw down his words over a beat through pure adrenaline and pent-up frustration. Through the growing Anticon catalog — Sole's *Bottle of Humans*, Jel and Dose's *Them*, and the Deep Puddle Dynamics' *Taste of Rain ... Why Kneel* — the collective is challenging preconceptions of what rap music is and what it can accomplish, artistically and emotionally. But Anticon's deceptively anti-street image goes against the grain of how most people, especially rap fans, perceive hip-hop culture. "Industry-wise," Alias admits, "we're not accepted by everybody."

In the past year, however, the Anticon collective has begun to find like-minded cats who aren't afraid to listen to hip-hop that's uncompromisingly intellectual, particularly in an area long known for its share of misfits. "We've had people come to us and tell us we've restored their faith in hip-hop. It's embarrassing," Alias says. "As awkward as it is, though, it gives me a reason to keep going." (Mosi Reeves)



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# Stage

## EXIT THEATRE

When Christina Augello hitchhiked to San Francisco in 1969, she thought she was getting away from theater, specifically a frustrated attempt to make it as an actor in New York. She tried her luck again a few years later in Los Angeles and got so bitter she returned to San Francisco, determined to forget about theater and get "a real job." But while working for a social service agency in the Tenderloin, Augello spotted an empty storefront and a community that needed attention. She soon realized that when it came to theater, "it was just like Al Pacino in *The Godfather*," she says with a laugh. "Just when you think you're out, they pull you right back in."

It was a lucky day for San Francisco theater. With Augello as artistic director and Richard Livingston as managing director, EXIT Theatre has blossomed over the past 18 years into a three-space complex that offers some of the freshest, riskiest theater in town. Whether EXIT is serving as a producer or as a rental space, on any given night the three stages are running simultaneously, with shows by adventurous young companies looking to make a mark. The company's own

Absurdist Series has branched out from Augello's beloved Ionesco to embrace an enormous range of new work. And every September EXIT is the producer and hub of the San Francisco Fringe Festival, an 11-day explosion of 52 shows by theater artists from around the world.

In arts space-starved San Francisco, EXIT is booked a year in advance, but Augello is always on the lookout for the next new thing. Next spring EXIT will expand into a fourth venue, a new 60-seat theater on Taylor. Particularly proud of the close community she and Livingston have built with their Tenderloin neighborhood, Augello is both frank and humble about the success they have generated: "EXIT Theatre has built a reputation. It's been raised well to be an adult. We have a vision, we're nurturing, we're caring, and we're just damn good businesspeople."

Although Augello still keeps her hand in as an actor and as a director, she gets her biggest creative thrill as a producer, consistently offering opportunities to emerging artists. "For me the excitement is that work around the corner that I don't know about," she says. "I feel like I'm in a really happening place." (Brad Rosenstein)



## Music



### RASOUL

For East Bay native Rasoul, music is all about deep, soulful house — the sort that makes even the most timid wall-flower run like hell toward the dance floor. He's got a sexy, pro-raunch sound: lush instrumentation with funky bass lines, warm keyboards, and a healthy dose of breathy diva vocals. Last year's "Ya Feel It" rolls straight into disco heaven with uplifting melodies and pays true homage to classic house roots such as Larry Heard, Masters at Work, and Glenn Underground. Rasoul's music is perfectly engineered (by Rasoul himself), and it's never too smooth or overly produced — like a lot of Metamucil house is these days. There's a sense of sincerity and adherence to detail in all his tracks, which he's put out on labels such as Guidance, Large, Panhandle, Strictly Rhythm, and Naked Music. It's no wonder he's become one of the most celebrated movers and (booty) shakers in the global house nation.

Within months of Rasoul's first single, "For Your Soul," in 1992 for Fusion, he had knocked out a series of titles for Strictly Rhythm. As a member of the Third Floor crew — one of San Francisco's first house production studios and teams — Rasoul released numerous singles on EFX and Digit's Freshly Squeezed label, and when the team relocated to London in 1994, Rasoul joined them, along with DJ Buck and Brendan McCarthy. In 1997, after returning to San Francisco, Rasoul made a conscious decision to focus on nothing but dance music; soon after he launched his own label, Soulfood Recordings.

Rasoul's music has weight; this isn't quickly digested, tracky shit banged out overnight. "When I make really deep records, I try to put them in the moment of what I was feeling," he says. "The deep tracks are the ones I want people to remember for a really long time. I try to make things timeless, because the goal is to have people listening to them 20 years from now."

Between DJing gigs in nightclubs throughout Europe, the States, and beyond, Rasoul spends most of his time locked up in his S.F. studio, where the sound of deep house — gospel music for pagans with attitude — bumps onto the street all the way past midnight. There may be no one particular San Francisco sound, but thanks to local producers like Rasoul, there is a definite standard for quality. (Amanda Nowinski)



### GOLDIES WINNERS

1989

Sydney Walker, Lifetime Achievement • Joanna Haigood, Dance  
 Daniel Geller and Dayne Goldfine, Film • Joshua Raoul Brody, Music  
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# Eye see you

Miranda July is watching ... By Johnny Ray Huston

Here's a version of a moment in performer-videomaker Miranda July's "Nest of Tens." The scene takes place at the airport; it's bright out, so some sun mingles with the usual artificial light of the place. Business workers and regular people walk by with cellphone posture. Some kids play randomly near a circular seating area. A woman with big dark hair, wearing a red skirt-and-coat business outfit, is talking on a silver pay phone. The soundtrack seems like a radio advice show — shades of Dr. Laura — but then a close-up of the woman in red reveals that it's her phone conversation; using an array of conversational clichés and self-help jargon, she's alternately praising and punishing a submissive male coworker on the other end of the phone line.

I'll stop there, although there's always something more happening in a Miranda July movie. "Nest of Tens" is July's most recent and technically accomplished movie. It's also a different perspective on her as a director. In

most of July's earlier works, she plays all the parts. In 1996's "Atlanta" — relevant whenever the Olympics rolls around (see 2000 gold-medalist diver Laura Wilkinson) — a mother drowns her swimming-star daughter in Christian love. In 1998's "The Amateur" one woman spends most of her waking hours monitoring the numeric (in the woman's opinion) gestures of a mute girl being inside a TV screen. In "Nest of Tens" July (who plays the business woman on the phone) is just one character among a cast of other people being directed by her. I'm not sure what she told the little girl wearing the wig, but the little girl seems to be doing a kid's frightening impression of an adult. She might be imitating her nervous mother, who's sitting on one couch, near another couch, where a middle-aged and vaguely hostile dude in shorts is masturbating.

I'll stop there, and leave out who appears in "Nest of Tens'" lecture scenes. After all, July's in town performing from *The Swan Tool*, her latest perfor-

mance work. I guess I prefer July's videos to her "live movies," if only because they're more focused and less exhausting: July's last staged piece, *Love Diamond*, while funny, ultimately made *Sybil* seem like a light comedy. As far as references go, I detect the influence of Sue P. Fox and Harmony Korine and Todd Haynes's *Safe* within July's overall work. You could generate a conversation between "The Amateur" and Sleater-Kinney's "The Professional." Portland videomakers Animal Charm, who reconfigure instruction-film footage, are worth mentioning. July's "Big Miss Moviola" video chain-letter compilations — comps that she gathers by soliciting videotapes from women film- and videomakers all over the world — have shifted slightly from first-time do-it-yourselfers to (be larded over by?) experimental figures like Peggy Ahwesh. And July's own video work has shifted from cheap to more expensive, from (mock?) exploitation to (mock?) experimental in approach.



Who's watching whom: The distinction between real and the reel gets blurred in Miranda July's *The Amateur*.

watch the world that's watching them.

A note: at one point this past week, I couldn't look at videotapes of July's work because a film crew was shooting in the next room.

I'll stop there. ♦

**'Some Kind of Loving: All Night Long with Miranda July and Astria Supara,' a night of performance and videos.**

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illustrated the Donald Trump credo: "It's not whether you win or lose, it's whether you win!" But who's "man enough" to truly level the playing field? That giddy provocation gets watered down more than a bit in Janger's *Just One Time* revamp, which is about 15 times as long and 1/15 as potent as the short. It's still

she knows it's all about her bowing to his fantasy. Figuring to end discussion, she feigns acquiescence, then brings on extremely eager beaver Victor (Guillermo Diaz), who's already been soiling sheets over El Macho lust object Anthony. Suddenly the latter has such a headache. But he won't admit he had no intention of fulfilling his end of the double-dare deal.

This stalemate is artificially prolonged to feature length, though it's clear both Anthony and Amy would prefer to forget the whole thing 15 minutes in. We're supposed to believe their imminent wedlock hangs in the balance (you know, it's a trust issue). Assuming the good-sport posture, Amy flirts with Michelle (Jennifer Esposito), the va-voom Latina across the street. Gritting teeth, Anthony's "date" with Victor includes the former's he-male firehouse buds as "protection" — though of course there's a stereotype-bustin' closet case (chiseled David Lee Russek) among them, and even the others prove happy Funky Town tourists after a few drinks at a gay bar.

Though underdeveloped, these subsidiary characters are way more entertaining than the angstsome twosome, whose new "depth" dilutes the short's punch. Anthony is no longer a penis-headed lout; Amy's less sassy and a lot more whiny. They Really Love Each Other. It's all just a big misunderstanding. So where's the suspense? Where's the put-up-or-shut-up subversive justice?

These people are all so goshdarn nice and life-commitment-ready that the sexual tension is positively PBS. As in ye olde 1960s studio "sex comedies" starring Doris & Rock and Natalie & Warren, no one here runs a serious risk of wild coitus. They may pretend to be "swinging," but don't worry, they're really saving themselves for marriage (or domestic partnership).

Even the horniest dawgues remain nonsensically chaste. What's up with Victor being a cute, well-adjusted, 20-year-old urban gay virgin? Michelle acts like Donna Juanita, but she gets no action until her old girlfriend conveniently flies back into the nest. What is this, Manhattan or Mayberry?

*Just One Time* would still be envelope pushing (at least more so than *In and Out*, *The Next Best Thing*, or *The Object of My Affection*) if, say, it were a major-studio package with Julia Roberts, Russell Crowe, and Freddie Prinze Jr. in the leads. As is, however, it panders to those least likely to see it — multiplexing straight couples — on the same old bland art-house-sitcom-on-a-budget terms that killed New Queer Cinema some time ago. With 86 minutes to pad, Janger's imaginative resources as both writer and director hit drywall all too soon. *Just One Time* emerges soft and sweet as a marshmallow, a nonthreatening date movie you could bring home to Mother. ♦

**Just One Time** opens Fri/10 at Bay Area theaters. See Movie Clock, page 125, for show times.

**The male gaze: Anthony (director Lane Janger) keeps an eye on his neighbor Michelle.**

# (Sex) object lesson

Just One Time goes for round two. By Dennis Harvey

Reducing audiences to howler-monkey hysteria at festivals, Lane Janger's 1998 short "Just One Time" mined an idea so kick-ass simple it was amazing no one had hatched it before. Nagged by her macho-jerk boyfriend to "fulfill my fantasy ... just this once" of a two-girl three-way, the twentysomething Manhattan heroine gives in — albeit after exacting an "If you really love me, you'd do the same for me, right?" promise. Oh yeah sure, of course, of course. Pup-tenting the bedspread with anticipatory excitement, the guy

gets a much bigger surprise than expected: tonight's very special guest is no *Penthouse* bi-amazon but the horny neighborhood queerboy who's been panting after his super-straight (but lesbians turn me on) boy next door.

The short was priceless because it wittily realized one fantasy every gay lad or lass has entertained: turning tables on the sexual hypocrisies that make the world go round, saying, "OK, straight boy, you be the sex object," and watching 'em squirm.

Whether biologically or socially engineered, trad masculinity has always

kinda funny-cute, a pleasant if innocuous night out. But this supersize edition too often illustrates why some not atypical reasons for making an indie movie — especially "They liked it at 6 minutes, so won't they love it at 92?" with "Cuz we wanted to break into features" running a close second — just aren't good enough.

The setup (and lead casting) remains the same. Hairy, hunky Anthony (Janger) wants to do it with live-in mate Amy (Joelle Carter) and any Chick Number Two. He toes the usual honey-it's-for-both-of-us! line, but

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I see France: Compagnie Cahin-Caha blends high and low culture in its rowdy and often hilarious circus *chienCrU* (*raWdoG*).

## Big tops

Compagnie Cahin-Caha plays some games. *By Rita Felciano*

**J**ules Beckman, Jess Curtis, and Keith Hennessy have been part of the Bay Area performance scene for close to 15 years, yet they had to go to France to get more than a weekend gig in a San Francisco theater. So what gives? There is nothing in the rowdy, over-the-top, and often hilarious *chienCrU* (*raWdoG*) that could not have been assembled locally. Except, of course, nobody would have funded it, taken the risk to send these performers into orbit. Sometimes artists are forced to travel in order to expand their souls and stretch their craft.

The trio are members of Compagnie Cahin-Caha, Cirque Bâtarde — one of a number of circus/performance-art ensembles currently supported by the French ministry of culture through its special division for circuses. (The idea behind this push is that circuses are an excellent medium with which to bridge the gap between so-called high and low culture.) For Cahin-Caha, the three Bay Area artists signed up with a Canadian performer and director, Gulkos, and two French circus artists, Eric Lecomte and Linet Andrea (who is also a singer). They developed their material during a three-month residency in the South of France, with each performer honing and developing his or her own particular interest within the context of the group.

*chienCrU* (*raWdoG*) is certainly a circus. It's chaotic, disruptive, and anarchic; it's also a trip for thrill-seekers who get off on seeing guys dive

headfirst from 20 feet above, or swing on a trapeze with nothing but their butt keeping them from disaster. Best of all, *chienCrU* is an emotional roller coaster. Manipulating game structures, it presents an absurd routine of musical chairs (without the missing seat) and shell games equally inspired by Chaplin and Kafka. Courting games run the gamut from near-sentimentality to S-M flavors of the month. But there are also moments of innocent play where tenderness and quiet waft across the make-believe tent, calling up everything that is meant by "la douce France."

This is an entertainment-driven show, placed atop a sub-strata of existential fear that's like a bed of molten lava. Gulkos is hilarious and desperate, hearing voices and scaring himself half to death with his own bullwhip as he desperately wolfs down a bunch of parsley. Hennessy — with a bleeding panda bear strapped to his back like a parachute — mumbles and trembles until he inadvertently calls down a torrent of chaos that threatens to extinguish him. Released from a pillar of torture (echoes of the trio's earlier collaboration *Ice/Car/Cage*), Curtis slithers voluptuously and uncontrollably across the stage, yet ends up not liberated but withdrawn into a fetal position.

Probably *chienCrU*'s most endearing and spectacular character is Jules Beckman's Love God. An ingenious creation, dressed in a red football helmet (at times adorned with a bouquet of roses), bra, and a codpiece the size of an eggplant, this Amor is fearless in

his antics as a matchmaker, sending Hennessy off to precarious heights. He's also a wonderfully contradictory figure, proclaiming "Love cannot live in an environment of constant questions" even though he started his own quest with one query after another. The weakest part of the show, though, is the writing — especially when it tries to ask profound questions. Too often the language is one-dimensional and literal. "Do I believe in God?," "Where are you, God?": These concerns can be potent, but they're voiced clumsily and obviously.

Lastly, a word about "family entertainment." Cirque Bâtarde thinks of itself as having an across-the-board appeal; Hennessy has insisted that in France kids attended their shows regularly. But San Francisco Performances — which should get kudos on having taken the risk to bring this expensive show to town — felt a need to notify audiences that it "contains adult material." Well, smaller kids won't get the jokes or the innuendoes; older ones probably won't bat an eyelid at a guy in a codpiece and bra. *chienCrU*'s trapeze work alone is a reason to take the kids: Andrea in platform shoes trying to hang on to the rope is hilarious; Lecomte soars like an eagle. So lighten up. It's a circus after all. ♦

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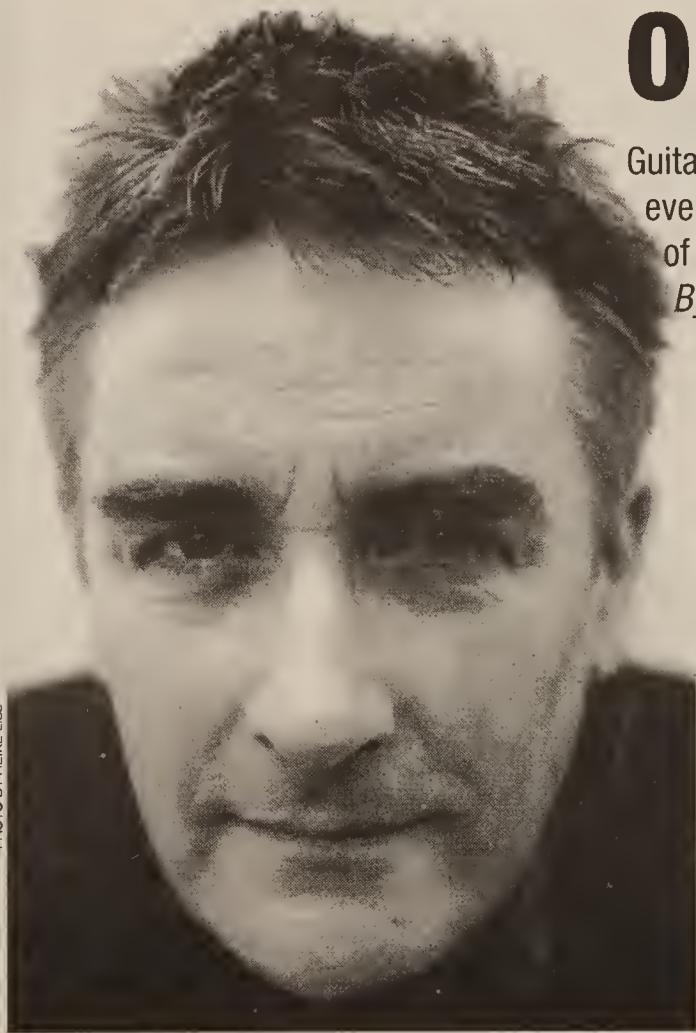


PHOTO BY HEIKE LISS

**Border crosser:** Fred Frith's flair for experimentation has led him into many roles within many musical genres.

**F**ilmmakers Nicolas Humbert and Werner Penzel called their 1990 documentary about Fred Frith *Step across the Border*. The title captured the British guitarist-improviser-composer's penchant for plowing through the boundaries allegedly separating idioms and genres. "All music informs all other music," the 51-year-old life-long eclectic says. Best known to many for cofounding the art rock bands Henry Cow and Art Bears (both with drummer Chris Cutler) and for collaborating in the groups Massacre (with Bill Laswell and Fred Maher), Skeleton Crew (with Tom Cora and Zeena Parkins), and Naked City (with John Zorn), Frith boasts an equally impressive track record as a free improviser on guitar and homemade instruments, solo and in exchanges with Cutler, Lol Coxhill, Rene Lusier, Henry Kaiser, Ikue Mori, Larry Ochs, Miya Masaoka, and others. And for the past decade or so he has been amassing credentials as a composer, writing pieces for Rova, Saxophone Quartet, Ensemble Modern, Arditti String Quartet, Ensemble Aleph, and a variety of dance companies and European festivals.

No single element fuses Frith's musical forays. He rocks out to sturdy jagged rhythms, creates fuzzy and prickly textures by scraping strings with metal objects or slapping them

with paint brushes, and incorporates jarring samples of found and manipulated sound. He can also generate wispy colors and sonic structures so subtle and fragile that you hold your breath for fear of blowing them away. A choice 1981 quote from Trouser Press (included at [www.fredfrith.com](http://www.fredfrith.com)) warns that Frith "will make your jaw drop, your feet dance and your neighbours move." The unifying force is the artist's openness to all sounds as music, his willingness, in his words, "to be in a permanent dialogue with the accident."

"I notice I've never had a great deal of luck with critics, who tend to regard me as an impostor in whichever particular world you want to put me into," Frith said last week from his office at Mills College in Oakland, where he is in the second year of a three-year appointment as professor of composition. "That's the whole trouble with music: no box ever actually completely contains the people it's supposed to contain. Once you start creating a box, it's never actually possible to get into it."

Although he considers himself in a composing phase, Frith finds that his duties at Mills College, which include directing the Contemporary Performance Ensemble, leave less time for writing than he expected. "I was thinking I would be able to sit back and teach a couple of classes and then

# Outside the box

**Guitarist Fred Frith finds ideas and inspiration almost everywhere — and in the strictly categorized world of music, he doesn't quite fit in anywhere.**

By Derk Richardson

work on composition," he says. "This has, alas, been less than the case." So it's as an improviser that Frith will take the stage in two concerts this week, one with Anne Bourne, India Cooke, and Pauline Oliveros at Mills College (Fri/10) and another with Cutler, Thomas Dimuzio, and Beth Custer at the Great American Music Hall (Mon/13).

It's often a fine line between composition and improvisation in the Frithian musical universe. At Mills, Frith is teaching a course tracing the integration of improvisation into composed music since the 1950s. Subjects have included John Cage and Christian Wolff, Carla Bley, Third Stream experiments in fusing jazz and classical music, the Chicago-based Association for the Advancement of Creative Musicians, and graphic scores, game pieces, and conductions. On the day of our interview Frith had been listening to a CD reissue of 1961 tape loop pieces done by Terry Riley using Chet Baker material. He was preparing to teach a class on minimalism "and the moment when people started finding other models for improvising than the ones that had been prevailing, which was an interesting moment."

By the time he cofounded Henry Cow in 1968, Frith was already transgressing the borders between composition and improvisation, and between rock, jazz, and classical forms. "When I was at university," he says, "I was lucky enough to have a friend who was studying music at Kings, which was the new music place, and so I got to see people like Earl Brown and Stockhausen lecture. I actually got to see the British premiere of [Terry Riley's] *In C*. It was held in Roger Smalley's rooms because nobody would allow him to do it in public."

But it wasn't until 1988, when Rova commissioned him to write pieces (including "Long on Logic") for their four saxophones, and Guy Cluscevek commissioned the "Disinformation Polka," a solo for accordion, that Frith started hurtling down the path of composition. "I was asked in an interview in the '80s why I hadn't written a string quartet," he recalls. "And I said to the interviewer, 'That's the most ridiculous idea I've ever heard. Why would I ever want to write a string quartet?' Then I found the interview lying around years later, and I thought, OK, maybe it's time to write a string quartet just to prove myself wrong. I have that kind of perversity.

The string quartet was written in the abstract; I didn't have anybody in mind for it, and it wasn't a commission. But it turned out to be quite a success; it's been done by eight or nine different quartets."

"In the beginning I think it was completely weird how my composing seemed to be very rigid to me," Frith continues, "since all that I'd learned as an improviser was to be open and flexible and not to take anything for granted. Whenever I got to write anything, I was wanting to control everything. As I get better at it and more confident, I think this aspect of it is slowly drifting away. I'm more interested now in exactly the ways in which composing can set certain parameters and not others, and very often I undernote deliberately in order to ask the musicians to put more into it. I seldom, if ever, write in the abstract. An aspect of composing that is important to me is that I actually meet and get an idea of who I'm writing for. The whole point of classical music is this idea of magnificent anonymity, and I think that the difference between that paradigm and composers like me or Heiner Goebbels or many others now is that we're interested in individual musicians, and I think that very much affects how we write, and I think that has very much to do with our experiences as improvisers."

Conversely, Frith sees composition informing the way he improvises. "I have always had the feeling that some improvisers have a very structural way of looking at it," he says. "I think Zorn's improvising has a certain kind of architecture, and I put myself into that category, as opposed to the passionate free-blowing kind. Even going back to the Henry Cow days, I think my improvisation was always somewhat compositional. I don't know what that means anymore, but I guess it refers to some kind of idea about macrostructure, and maybe some kind of form of narrative unfolding in the broadest possible sense."

Drummer Cutler has been one of Frith's improvising partners, in bands and duos, for more than 30 years. Clarinetist-trumpeter-singer Custer and experimental electronic musician Dimuzio, both San Francisco-based, are more recent collaborators. The seed of their improvising together was planted in 1989, when Dimuzio, a wizard of live sampling and sound manipulation, sent his first recording, *Headlock*, to Cutler, who runs his own label, R&R. Cutler responded with a

laudatory two-page handwritten letter, and he has since issued *Headlock* as an R&R CD and performed in several duo concerts with Dimuzio (documented on the recent *Quake* CD). Last year Cutler invited his old pal Frith to join him and Dimuzio for a show at the Bottom of the Hill.

Adding Custer to the mix exponentially increases the sonic possibilities. She brings unique melodic ingenuity and maturing vocal gifts, evident in her work with Club Foot Orchestra, Trance Mission, Eighty Mile Beach, and her latest band, Dona Luz 30 Besos. Cutler, who has drummed with Peter Blegvad, Pere Ubu, the Wooden Birds (with David Thomas), Lindsay Cooper's Oh Moscow, The (ec) Nudes (with Amy Denio), and the Residents, among others, packs an ability, indeed a compulsion, to beat, scratch, rattle, and cajole all manner of sound from drums, cymbals, and accessories. Frith, of course, does likewise on guitar. It will be Dimuzio's role to listen to all of the above, channel it into his sampling and processing equipment, and put it back out into the air in transmogrified form.

"Each one of the performers will have a feed into my board which I can selectively process individually and mix in live while I'm sampling," Dimuzio explains. "They're improvising, I'm improvising, and they're responding to what I do. I'd never thought of mixing into a sampler before, but it's become my default method of working with these multiple sources. The freedom is incredible. It's bridging the tools of the studio into some sort of live instrument, blurring the lines between sampling, processing, and synthesis."

Frith, who has previously performed in an improvising and tape looping format with Bob Ostertag, says he doesn't get discombobulated by hearing his own guitar improvisations sent back at him through Dimuzio's manipulations. "Tom is so good at what he does that by the time it gets back it's unrecognizable as mine," he says. "When we played at the Bottom of the Hill, I was aware of it, but it was really pretty abstract. I heard it just as some sort of electronic music, just another sound that I would react to." Another case of all music informing all other music: a matter of Fred Frith and friends stepping across borders on the way to something never heard or even imagined before. ♦

**Fred Frith** performs in "Lore of Moments," a concert of improvised music with Anne Bourne, India Cooke, and Pauline Oliveros, Fri/10, 8 p.m., Mills College, Music Building, Concert Hall, 5000 MacArthur Blvd., Oakland. \$5-\$10. (510) 430-2296.

**Fred Frith, Chris Cutler, Thomas Dimuzio, and Beth Custer** perform Mon/13, 8 p.m., Great American Music Hall, 859 O'Farrell, S.F. \$12. (415) 885-0750. Sleepytime Gorilla Museum opens.

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## Monk market

Like just about everyone with a conscience, I hope someday to see a free Tibet. I've been chilled by tales of torture suffered by pacific Buddhist monks. Next year I'll be settling for a few months in the northern Indian city of Dharamsala, home of the Tibetan government in exile, partly in an effort to learn something about this most romanticized of cultures. And yet pop music's long-standing Tibet fetish makes me churlish every time it crops up.

I remember attending a Tibetan freedom concert three or four years ago, where between sets by Björk and the Beastie Boys a stooped monk was trotted out to recount stories of his imprisonment and abuse at the hands of the Chinese. His somber tales were met by the same kinds of cheers and whooping that greeted all the stars' appearances, and even though his education of the crowd was indisputably a positive thing, something about the spirit of boisterous self-congratulation that infused the event made me queasy. At such festivals protest is a cultural product to be consumed like an art movie or dinner at an Ethiopian restaurant.

In practical terms, the notion of buyable piety is all to the good as long as it helps raise money for the cause. When people purchase the new *Mantra Mix*, a Tibetan Refugee Benefit album

featuring Madonna, R.E.M., and Moby, everybody wins. Icons of Western decadence like Madonna get to cloak themselves in exotic religious virtue, listeners receive a few great tracks and the satisfaction of charity, and the Dalai Lama's Foundation for the Preservation of the Mahayana Tradition generates some money to do its work.

Yet CDs like *Mantra Mix* contribute to the sense that shopping offers a balm for all troubles, including the dissatisfaction of apathetic consumerism. Feel overwhelmed by the clutter of modern life? *Real Simple* magazine offers a cure in the form of pricey yuppie minimalism. Horrified by the thought of gobbling pesticide-drenched frankenfood? Shell out for organic. Sad about the plight of oppressed foreign peoples? Well, here's a CD just for you.

Buddhists are to be congratulated on their savvy in enlisting famous mouthpieces like Madonna and Richard Gere. It's depressing, though, that we've reached a point where human rights violations are only visible when they happen to people whose customs are appreciated by celebrities.

A pall of condescension hangs over *Mantra Mix*, gorgeous as some of its songs are. Do we truly need spiritual instruction from the London Suede (who contribute "Everything Will Flow"), or Madonna singing Sanskrit on "Shanti/Ashtangi"? (The difference between Buddhism and Hinduism

seems to have been lost on the CD's creators.) Such songs seem to exist primarily to showcase their makers' narcissistic faux enlightenment. The symbiosis between holiness and hotness works for everyone economically, but it's ultimately an alienating experience for the listener. Worse, it turns into a crusade into a cliché, with the cry "Free Tibet" fading into an atmosphere of ambient sloganeering.

The only really fulfilling political music, I think, is music that integrates its message into its content instead of just its packaging, as protest singers from Woody Guthrie to Bruce Springsteen and Ani DiFranco have done. That's why *Mantra Mix* rankles, while local singer-songwriter Marisa Handler's music moves. Her music speaks of lived experience, not poses. You might have heard her at Proposition L protests, singing "Give a Damn," her song about new economy soul-drain. On a demo for an album she hopes to release soon, her voice is rich and woodsy as she croons a cappella, "We're breaking records daily/Selling our insanity/Work for us or starve for them/Life is a high-risk industry." Hearing it, you feel challenged about your own place in the system and connected to Handler's anger and hope. To survive, charities must sell the pleasure and the glowy gratification of giving. Art, though, should offer something more than just good intentions. ♦

## sound effects

## Normal people

Don't tell my wife, but I did something really bad. I went into her stuff.

Well, not all of her stuff, exactly. Just her CD stash, which she keeps in the bedroom in a flower-design box that she upholstered. Alphabetized, and stored with geometric integrity.

I never did this before, since I have a hard time putting things back the way she had them. But then again I never really had a reason to do it, since I don't generally listen to the kind of music she likes.

I've always fancied myself one of those arty types, the kind who calls into the R&B station on Valentine's day with requests for "Outer Spaceways Inc." Who thinks up baby names like Miles Adderley, Ornette Starchild, and Dinah Mingus. The kind who will try to make a nine-year-old sit through *To Sleep with Anger*. My wife, on the other hand, calls up the R&B station with requests for "Make It Last Forever" on Valentine's Day, thinks up baby names like Jasmine and Tikeyah, and makes a sci-fi fan sit through *Ernest Live and Who Wants to Be a Millionaire*.

Despite all of this, despite the fact that I had a couple thousand CDs in my room, that I had my choice of Cecil Taylor, Wayne Shorter, and Kool Keith, not to mention nearly every mainstream media-anointed "savior of

soul music" from the past few years, there I was, trolling through my wife's meticulously arranged stash, trying to locate some Al B. Sure, Brian McKnight, and Babyface.

Why? Well, I finally realized that I like all those guys, along with post-Labelle Patti, Gerald Levert, and yes, Old Beggin'-Ass Keith Sweat. Part of my interest came from a process of rediscovery. Before I became a Serious Music Critic (which meant that I was honor-bound to disdain any smooth R&B that came after 1981), I listened to a lot of those artists myself. When I was living in Greensboro, N.C., in fact, I loved it when Keith Sweat came on the club system because it meant that my chances of getting a slow dance increased considerably. And, I may add, I liked them for completely different aesthetic reasons than I liked, say, Fishbone's *Truth and Soul*.

I also found that I liked folks who liked that music for different reasons than I liked folks who liked Fishbone. It wasn't a general, representational kind of judgment; I wasn't liking these people because of what the music symbolically "said" about them. It was more of a case by case thing. Which, as it turned out, showed me that the coolest people were those who had a sense of grace and proportion when it came to music, who allowed it to coexist with other things in their lives without allowing it to dominate their lives

(this from someone who declared that he would never marry someone who hated George Clinton). It showed me that there was beauty in the ways "normal" people looked at music, the way they allowed it to accentuate things — eating, fixing food, dancing, loving, sitting and thinking, driving for long stretches. And it showed me that once you saw the beauty in that approach, you saw the beauty in the music. And, eventually, the beauty in the people.

One girl I knew liked talking about Toni Morrison while listening to Whitney Houston. Another liked Northern men and Atlantic Starr, because she felt that Northern men slow dragged better to "Secret Lovers." And yet another liked men named Anthony and Johnny Gill. Just because she always liked the name Anthony, and because she just, well, liked Johnny Gill.

Which was all fine, since I had a great time with the one who liked Whitney, as well as the one who liked the Yankees and "Secret Lovers." And the one who liked Johnny Gill — well, I didn't need to listen to "My My My" to know that she was cool. That's probably why I wound up marrying her. And why, nine years later, I can live with the prospect of another 50 years of *Moesha* reruns, the Food Channel, and kids who love to hear, for the 100th time, how they almost got named after a cat who played a plastic sax. ♦

by michelle goldberg

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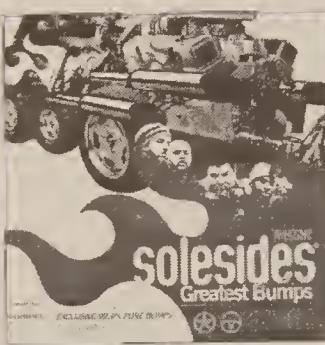
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## a&e grooves



### Danny Tenaglia

*Global Underground London* (STUD!O K7/Global Underground)

The only titillating sound bites in this year's silly club documentary, *Hang the DJ*, stem from the feud between two New York City monster-club heavyweights: Danny Tenaglia and Junior Vasquez. Vasquez, who co-launched the Sound Factory club in New York in 1989, brought in Tenaglia to be his lead DJ partner at the club in the early '90s, but in a burst of club drama, the two split. In the film, the megalomaniac Vasquez boasts that the late Paradise Garage patriarch Larry Levan passed him the DJ torch on his deathbed and then skips right over to shredding poor Tenaglia to pieces.

Funny thing about Vasquez's venom is that his latest mix CD, *Twilo Vol. One*, pales, shivers, and crawls behind the couch in comparison with Tenaglia's *Global Underground* release. Vasquez pumps out 140 minutes of agonizing commercial trance and retro progressive muscle house, while Tenaglia takes the party below radar. The entire mix is dark, edgy, and supremely creative, as he mixes equal amounts of African house rhythms and classic disco diva four-on-the-floors.

### Various artists

*Jack Ruby Presents the Black Foundation* (Heartbeat)

*The Black Foundation in Dub* (Heartbeat)

Unlike other producers of his era, Lawrence "Jack Ruby" Lindo's strength did not lie in having a lock on a studio or a label. Instead Ruby relied on his ear, instincts, and passion to lead him in the right direction.

After running a popular sound system for years, Ruby hit with Burning Spear's "Marcus Garvey." He soon developed a rep for songs loaded with conscious messages and rootsy, horn-drenched riddims courtesy of the Black Disciples. Soon Ruby was recording other Studio One alums, such as the Gaylads, the Heptones, and Justin Hinds and the Dominoes. The latter's "Fire (Is the Desire)" sets the context for the current wave of dancehall arsonists.

But the gems on these sets are from the lesser-known artists. Vinnie Taylor and the Revealers deliver glorious harmonies on "Hard Time." "Decent Citi-

And refreshingly, the compilation feels like an actual mix tape: there's no allegiance to any particular label or artist here; it seems like an honest portrayal of what Tenaglia would work his pussy to (see 1998's *Twist This Pussy* compilation). Ananda Project's anthemic "Cascades of Color" is a glorious Larry Heard-influenced track with sultry male vocals and bittersweet melodies, while Coco da Silva's "Suadade" is hyperbolically glamorous, with vogue-ing spoken word and raunchy, Miss Thing chords. Da Boo's exceptional "Spark That" bumps with intense African drumming, discordant flute-y instruments, and loads of nasty bass. Certainly, God made Danny funky. (Amanda Nowinski)

### Various artists

*Solesides Greatest Bumps* (Quannum)

For my generation of Bay Area hip-hop fanatics, Solesides (now Quannum) were the secret we all wanted to share, embodying the key myths in our imagined underground. They were/are local legends who always seemed to privilege creativity over commerce and skills over pocketing bills. Solesides made it look easy, though in reality, those years of hustling for props and paper were likely never so effortless. Despite a modest catalog — barely a dozen releases over six years — you knew that whatever they dropped, it'd be something so far ahead of the curve, it'd wrap back on itself.

One obvious testament to their abilities is how their new *Solesides Greatest Bumps* retrospective sounds remarkably *undated* despite some material that's almost a decade old. Gift of Gab's "Rhyme Like a Nut" was recorded back in 1992, but his agile flow over DJ Shadow's muscled breakbeats sounds as fresh as ever. Latyrx's

zen," a plaint against police brutality by onetime resort singer Prince Talis, billed as Prince and the Seraphim, sounds as up-to-date as anything by Capleton. The Black Disciples' previously unreleased instrumentals — "Death before Dishonor" (introduced by Lee Scratch Perry), "Sounds of Thunder," and "Free Rhodesia" (with Ruby himself) — feature a vibrant brass section headed by Tommy McCook.

On the dub set Errol Thompson, King Tubby, and Sylvan Morris go to work on Ruby's compositions. Again the Burning Spear dubs to "Marcus Garvey" and "Slavery Days" are the least of the wonders here. While the tracks are uncredited, it's impossible to mistake Tubby's hand moving across "Patient Dub," a Burning Spear version, as the vocal dropouts give way to a magnificent bass-and-drum rockers workout. (It's probably Thompson's fine, subtler touch on tracks like "Time Hard" and "Running Dub.") On both albums Ruby's charts shimmer, swing, and shine. They echo forward in all their glory. (Jeff Chang)

never-heard-before a cappella version of their groundbreaking eponymous song (1997) is still a brain twister, as Lyrics Born and Lateef feed off and into each other. *Greatest Bumps* also includes such notables as Mack B. Dog (the Jarobi of Solesides), with his pimp slangistics on "Hot Breath," DJ Shadow's brilliant musical collage, "Entropy," and enough tracks to pack a double-CD set. For the hard-core collector, the anthology fills in blanks in Solesides's vast catalog of freestyles and unreleased cuts; for the newcomer it's a thorough introduction to material that has long gone out of print, like Blackalicious's "Swan Lake" or the very first Solesides single, "Send Them," by Asia Born (now Lyrics Born).

The icing on the cake is Jeff Chang's funny and insightful liner notes that humanize this group of former disc junkies turned vanguard artists. They remind us that at heart, these are just a bunch of guys from round the way, and as the Bay's hometown heroes, their triumphs have been ours as well. (Oliver Wang)

### State of Bengal

*Visual Audio*

(One Little Indian/Six Degrees)

Authenticity is a bitch. One day it'll get you great seats for the premiere; the next, the crowd has moved on to a spectacle even more authentic than yours. Life, meanwhile — your authentic life — goes on. It's safe to say no one's gonna be running to call a drum 'n' bass or a tabla funk album the Next Big Thing, much less a tabla-and-bass album — not this year, when everyone is merrily two-stepping away the early morning. But it's not a bad thing to be State of Bengal.

While Talvin Singh was being audacious and Tjinder Singh was being beloved, Sam Zaman was just making good music. His tracks on 1997's South Asian scene-making *Anokha* compilation, the "Flight 1C Ride" and "Chittagong Chill," both included here, brimmed with verve and panache, while his remixes of Björk and Massive Attack disclosed a moodier edge. In each case, Zaman brought a dubmaster's ear for texture and instrumentation with a junglist's preference for open-ended, narrative structure.

On *Visual Audio* the flutes still sing, the chants still meander, the breaks still layer and lock, and the mix swims in guitar lines, saxophone riffing, and string flourishes. Tracks like "Taki Naki" and "Elephant Ride" are simply awash in rhythmic color.

"Burn Your Toes" is evocative of nothing so much as a Bollywood video, with small armies of dancers moving through an endless succession of elaborate sets. Indeed, Zaman's mastery — the whole thing feels effortless, seamless — is daunting. And it has probably scared off the authenticity police, less concerned with subtlety, construction, and skill than with flash, shock, realness. But, really, that's not such a bad thing. *State of Bengal* plays Séance Wed/8, Backflip, S.F. 21 and older. (415) 771-FLIP. (Jeff Chang)

2nd Time Around

# Find the funk

Funk collectors may appear on the surface to be normal, rational human beings. But mention an obscure 45 or small-label LP that's rumored to be in the middle of nowhere, and they'll drive a hundred miles to find it; they'll glue themselves to the computer screen, counting down the final seconds of an eBay auction. Like 'skeeters to a zapper, funk fiends are drawn hypnotically to the reflective gloss of a flat vinyl disc; sleep, food, and hygiene fall by the wayside.

People who don't understand the mentality of record collectors don't understand the power of secrets. That's what collecting of any kind is really about: secrets — discovering them, hoarding them, swapping them compulsively. Novelist Don DeLillo could have been talking about the collecting community when he wrote, "[People] with secrets tend to be drawn to each other because they need the company of the like-minded, the fellow afflicted."

But if collecting is an affliction, it's not a private one. Secrets only acquire power when shared; it doesn't make sense to own the world if no one realizes you hold the lease. That's why funk compilations, reissues, and bootlegs have become a huge cottage industry in the last few years. They're a chance for the truly obsessive to share the spoils — not to mention an opportunity to floss on the side, too.

In the liner notes to the upcoming *SoleSides Greatest Bumps* retrospective, former label "head noddas" Jeff Chang jokes, "That's what SoleSides was all about. Violence, arson, race, riots, death, and hip-hop. Whoops. I mean, records. SoleSides was all about records." Though the label has now become Quannum, the transformation of a digger's ethic into a musical aesthetic is just as central as ever, and the imprint (in conjunction with Cali-Tex) has just released *Schoolhouse Funk*, a compilation selected from various high school, college, and lab bands.

Remember how your high school band would play stuff like "Eye of the Tiger" and "On Wisconsin"? Those bands are not on this collection. On *Schoolhouse*, DJ Shadow, operating as Motorcycle John, digs deep in the proverbial crates for songs infused with stank-nasty funk appeal. One band (no names are credited) pulls off an incredible cover of War's "The World Is a Ghetto"; another group's cover of Dennis Coffey's b-boy classic "Scorpio" is lo-fi in its recording, but quadraphonic in its energy.

The compilation has great versions of Freddie Hubbard's "Red Clay" and Herbie Hancock's "Chameleon," but also features originals like the aptly named "Funky Beat" and "Loose Booty." (Bad news for vinyl lovers: the CD version includes 30 percent more material, including "A Toast to the Boogie," a soulful recording of a high school roll call.) Be warned, though: in the same way that Shadow and Cut Chemist generated an insane buying binge with last year's *Brainfreeze*, Quannum/Cali-Tex is only planning on releasing 1,000 copies of *Schoolhouse Funk* on vinyl, double that on CD.

Meanwhile, S.F.'s Groove Merchant Records, former birthplace of the decade-old Ubiquity and Luv N' Haight imprints, is at it again. This time, "Cool" Chris Veltri and S.F.'s favorite DJ, Vinnie Esparaza, have teamed up to create Rejoin and Disjoint, a reissue label and new music label respectively. Inaugurating Rejoin is the resurrection of the extremely rare *Jungle Obsession* album by the late Italian composer Nino Nardini. A so-called "library record" (albums recorded and lent to radio, television, and film companies for use as cheap background music), *Jungle Obsession* has some similarities to the exotica-inspired lounge albums by Martin Denny and Les Baxter in the late '50s. But Nardini's compositions are layers deeper and more interesting, with fluttering flutes on "Murmuring Leaves," slinky synths and wah-wah bass lines on "White Strike," and the conga clicks and breakbeat barrage of the title track. The album is a journey to a fictive land of Moog-manipulated aurality and Afro-Amazonian fantasy.

But just to show that good music isn't all part of some buried past, Rejoin's sister label, Disjoint, boasts "Disco Headache" by Dub Diablo. A breakbeat song in the tradition of Coldcut or Steinski, "Disco Headache" builds and changes sublimely through sampled melodies and hip-hop snippets, delivering a gorgeous listening experience that's as good in the club as it is in the car. Like both *Jungle Obsession* and *Schoolhouse Funk*, quantities are limited. Once they're gone, these albums will slide back into the collector's world. For now, though, they're secrets worth sharing. ♦

Secrets only  
acquire power  
when shared;  
it doesn't make  
sense to own  
the world if  
no one realizes  
you hold the  
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# sf chronicle

**critics' choices, listings, and more**

**85**  
Music

**105**  
Events

**108**  
Art

**110**  
Stage

**113**  
Film

## Nov. 8 Wednesday

**Feast on this** Get a taste of art at the Exploratorium's 'Edible Complex,' the first in the new season of "2nd Wednesdays" performances. Multimedia projects and installations study the idea of consumption, as it relates to art, science, culture, and, naturally, dinner. The event features beehives cast from honey and sugar by sculptor Carlos Szembek, edible poems by Sarah Rosenthal, videos shown on a munched screen, and "The Omnivorous Eye," a slide presentation investigating appetite and identity. The series, which runs through May 2001, offers monthly, artistically quirky takes on a number of themes, including air, ice, and chain reactions. 7-9 p.m., Exploratorium, 3601 Lyon, S.F. \$9. (415) 563-7337. (Debbie Berne)

**Star on the rise** Add Erica Wheeler to the list of more-than-folky contemporary singer-songwriters who matter, such as Shawn Colvin, Mary Chapin Carpenter, and Dar Williams. The Maryland native has diligently worked the coffeehouse and festival circuit from her home base in Northampton, but her new album, *Three Wishes*, full of sharp, detailed storytelling wed to catchy melodies occasionally punched up by a bluesy country-rock band, indicates that Wheeler's talent is ripe enough to sustain a wider pop audience. One measure is how well her original songs fit alongside her covers of James McMurtry's "Angeline" and Bill Morrissey's "Casey, Illinois." 8 p.m., Freight and Salvage, 1111 Addison, Berk. \$14.50-\$15.50. (510) 548-1761. (Derk Richardson)

## Nov. 9 Thursday

**Goldies 2K** Join the 23 incredible Goldie-winning local artists who've battled the man and are still practicing their craft in these mean times, at the **12th annual Goldie Awards party**. DJ Foxxee spins house and 2-step before the stage fills with the one-man-band brilliance of Casiotone for the Painfully Alone, followed by Finger Bangerz, Pansy Division's queercore, and Mingus Amungus. See "Goldies 2000,"

# 8 days a week

Nov. 8-15, 2000



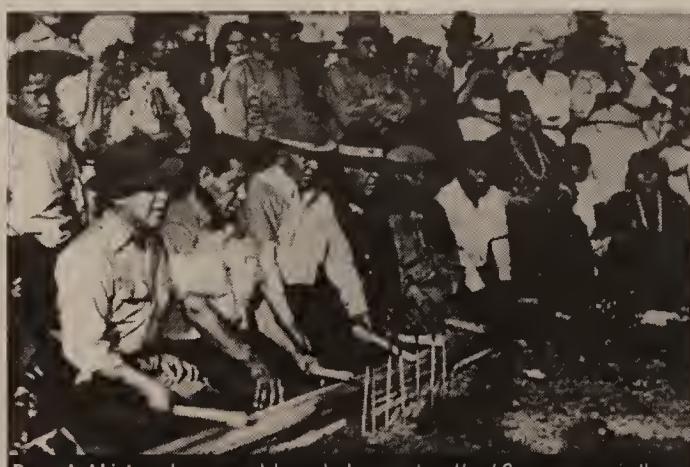
**Stage fright:** Women, those nurturing givers of life, run blood bubble baths and perform other grisly crimes in *Serial Murderess: A Play in Three Axe*. See Thurs/9

page 50, for more on the award winners. 8:30 p.m., Slim's, 333 11th St., S.F. Free. (415) 487-2596. (Gerhard)

**Indigenous truth** Mainstream media tends to paint Native American characters either as tom-tom-beating relics of yesteryear or as mystical embodiments of everything white New Agers wish they could be. The American Indian Film Institute sets the record straight at the 25th annual **American Indian Film Festival**, which is San Francisco's second oldest film festival and the oldest, most noted festival of its kind in the world. Here you'll see films created by both native and nonnative artists that aim for authentic portrayals of cultural

heritage and contemporary issues as they relate to American Indian and Canada First Nation peoples. For a review of the opening-night film, Lawrence Johnson's *Hand Game*, see Rep Picks, in Film listings; for the full festival schedule, see First Runs, in Film listings. Through Thurs/9-Sat/11, 7:30 p.m., Palace of Fine Arts, 3301 Lyon, S.F. \$7-\$10; Sun/12-Thurs/16, 7 p.m. (also Sun/12, Tues/14-Thurs/16, noon), Embarcadero Center Cinema, One Embarcadero Center, S.F. \$5-\$6. (415) 554-0525. (Cheryl Eddy)

**Kiss me deadly** Although the body count in *Serial Murderess: A Play in Three Axe* reaches 708, there aren't any characters named Rambo or John Wayne Gacy. Women who kill are front and center here: in the first act writer and performer Amanda Moody plays a 17th-century Hungarian aristocrat who butchers girls for her bubble bath of blood. *Serial Murderess* portrays three women doing gruesome things in three different centuries, taking aim at the limitations of "female" roles (giver of life, earth mother, blah, blah). Under the direction of Melissa Weaver, Moody's characters are given equal opportunity to adopt those traditionally male cold-blooded personality traits. Through Dec. 3. Thurs.-Sun., 8 p.m. (gala fundraiser Sat/11, 8 p.m., \$25; also Nov. 27, 8 p.m., no show Nov. 24), Venue 9, 252 Ninth St., S.F. \$12-\$15. (415) 289-2000, www.serialmurderess.com. (Berne)



**Recorded history:** Lawrence Johnson's documentary *Hand Game* screens in the 25th annual American Indian Film Festival. See Thurs/9.

## Hoes in this house

-Humor is one thing that dance music could use a lot more of, so Detroit's **DJ Assault** is bringing on the wink-wink, nudge-nudge factor like an overdose. He's one of the innovators of ghetto tech, a speedy mishmash of hip-hop, techno, house, and breaks — all underscored by gigantic bass lines and dirty, dirty lyrics. With titles like "Fuck You Hoe," "Big Booty Bitch," and "Asses Jigglin,'" there's no place for the serious backpack crowd. This is music made for funky freaks who have no fear of getting down. Who said Detroit techno had to be so damn serious, anyway? Welcome to the new generation — just make sure your titties wiggle and your mug sports a grin. DJ Assault is supported by his Detroit Grand Pubahs; local openers include DJs Toph One, Felix the Dog, and Bre-ad. 9 p.m., Club Six, 60 Sixth St., S.F. \$12. (415) 332-5800, ext. 211. (Amanda Nowinski)

## Nov. 10 Friday

**Come and knock on our door** Painters, photographers, sculptors, and other creative types feeling suffocated in the city can step through the **Red Door**, a new East Bay spot for alternative art. Tonight's inaugural exhibition features works by three local photographers: Hannah Henry, Shanna Maurizi, and Molly Reilly Maurizi, who, with artist Steven Barich, curates the Fruitvale warehouse turned gallery, believes that as affordable space grows leaner in San Francisco, Oakland's industrial neighborhoods will emerge as a refuge for displaced Bay Area artists. To that end, Barich and Maurizi hope the Red Door will provide not only wall space but also a place for local artists to come together. 6-9 p.m. (gallery open Sat/11-Mon/13, noon-6 p.m.; also by appointment), 4001 San Leandro, Suite 33, Oakl. Free. (510) 261-4517. (Berne)

## Nov. 11 Saturday

**Blue plate special** Word has it that soul food aficionados in Boston miss the home cooking **Mary Gauthier** did in her Dixie Kitchen restaurant. We Left Coasters, however — especially those of us with a taste for the red clay musical storytelling of John Prine and Iris DeMent and the confessional song poetry of Ferron — can rejoice in the fact that this Louisiana native put down her spatula in favor of her guitar and hit the road to support her deeply engaging second album, *Drag Queens in Limousines*. Raw in her honesty and tender in her compassion, Gauthier (pronounced Go-shay) identifies on the record with "Nuns in blue jeans ... Poets and AWOL Marines." During her swing into San Francisco she squeezes into a bill opened by York Roberts and headlined by the acoustic duo of Tim Bluhm and Greg Loiacono from the Mother Hips. 8 p.m., the Cellar at Johnny Foley's, 243 O'Farrell, S.F. \$12. (415) 255-0333. (Richardson)

**Beat it** Witness the thunderous roar of the largest drums in the Western world at the **International Taiko Festival**. Now in its 33rd year, the festival celebrates the art of taiko, which blends martial arts-style athletics with powerful, booming rhythms. Hosted by Seiichi Tanaka, known as the founding father of American taiko, and his San Francisco Taiko Dojo, the first of its kind in the United States, the program showcases traditional and contemporary works. The international lineup features Yu-fuin Genryu Taiko from Japan, dubbed "the most powerful taiko group in the world," Brazilian folk-influenced Mistura Brasileira, youth ensemble the Rising Stars Dream Team, and others. *Tonight, 7 p.m.; Sun., 3 p.m., 101 Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk. \$20-\$32. (510) 642-9988 or (415) 92-TAIKO.* (Sabrina Crawford)

## Nov. 12 Sunday

**Havana fire** Hot Cuban band **Charanga Habanera**, led by violinist David Calzado, is a dynamic ensemble, comparable to Earth, Wind, and Fire with a timba delivery. Timba, a youth music that rose in Havana in the late 1980s, is built on the innovation of songo, which fused the traditional Cuban son changui with a potent R&B syncopation. Organized in

1988 by Calzado as a traditional Cuban string-and-flute charanga orchestra, Charanga Habanera worked in Monaco for a few years before returning to Cuba, spawning hit tunes such as "Fiebre de amor," "Pregón de chocolate," and "Hey You Local!" Now the group is here to show us who rules the dancehalls of Havana. *8 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. \$22. (510) 849-2568. (Chuy Varela)*

**Man, I feel like a woman** For ladies who worship at the alter of Divine, the Klubstitute Kollective presents the sixth annual **Faux Queen Pageant**, a contest for "drag queens trapped in real women's bodies." This gender double-bender cabaret invites glamorous gals who've always harbored a secret desire to cake their makeup, don false lashes, pad their bras, and put together a stunning lip-synch routine to strut their stuff onstage for prizes and the coveted Faux Queen title. Ruby Toosday and Lucia Love host, and comedian Suzanne Westenhofer serves as a special guest judge. The pageant benefits the Women's Community Clinic and San Francisco Sex Information. *8 p.m., Bottom of the Hill, 1233 17th St., S.F. \$8-\$20. (415) 331-1500, ext. 3438. (Crawford)*

**Uncaged** When creativity is tapped as an outlet for self-expression and healing, it can produce amazing results, as the panelists

participating in **'Second Chances, Second Lives: Art and Rehabilitation in America's Prisons'** (all of whom have experience with arts education, prisons, or some combination of the two) can attest. San Quentin's artist facilitator, Aida de Arteaga; artist Rhodessa Jones, founder of the Medea Project; Theater for Incarcerated Women; former San Quentin artist in residence Richard Kamler; prison activist and San Francisco assistant sheriff Michael Marcus; and jazz trumpet player and educator Khalil Shaheed join together to share and inspire ideas. *4 p.m., Headlands Center for the Arts, 944 Fort Barry, Sausalito. \$5-\$7. (415) 331-2787. (Eddy)*

## Nov. 13 Monday

**Metal-bending** Since 1994, San Francisco's **Lost Goat** have been playing the kind of rock that doesn't wash behind the ears for Bay Area audiences and fans of raunchy metal everywhere. With songs from their latest full-length album, *Equator (Man's Ruin)*, the dual-gendered group continue to stir audiences into a sweaty mess. Further proving that boys and girls can play nice together, the trio — Eric Peterson on guitar and vocals, Tina Gordon on drums, and Erica Stoltz on bass and vocals — play with the evening's headliners, all-boy death metal outfit **High on Fire**. Opening for the two are a strictly female group from Toronto, **Tuuli**, who rock like the late, lamented Runaways. *9 p.m., Bottom of the Hill, 1233 17th St., S.F. \$6. (415) 621-4455. (Deborah Giattina)*

**Dapper downtempo** Most electronic dance producers don't even bother to try to re-create their sonic explorations live; it would be either impossible or impractical to do so. But impeccably dressed Washington, D.C., duo Eric Hilton and Rob Garza, better known as **Thievery Corporation**, will attempt to bring their richly organic

## Hot spot

In the mid 1980s, as "world beat" was igniting the imaginations of armchair musical travelers, often leading them — and participating musicians — down paths of pop compromise and cultural imperialism, Senegalese griot **Youssou N'Dour** emerged as West Africa's major international pop star. Affiliations with Peter Gabriel and Paul Simon and a tour with Sting and Springsteen on Amnesty International's "Human Rights Now!" tour didn't hurt. A self-consciously global artist who freely collaborates with a wide range of musicians, including Gabriel, Neneh Cherry, and Branford Marsalis, the veteran of Dakar's Star Band makes up in spine-tingling vocals and onstage charisma what he sometimes sacrifices in roots integrity. N'Dour is conducting his first U.S. tour in six years for his new album, *Joko (The Link)*. He may fall short of becoming the next Bob Marley, but the socially conscious N'Dour is rarely less than riveting. *Tues./14, 8 p.m., Warfield, 982 Market, S.F. \$25-\$28.50. (415) 775-7722. (Derk Richardson)*

recordings to life as they pass through the appropriately posh Ruby Skye. While they stuck to spinning records the last time they were in town, on this go-round Thievery are bringing along the same superlative vocal and percussive talent used on their latest release, *The Mirror Conspiracy*, and will actually perform as (gasp!) a band! Local house DJ Franky Boissy will spin a closing set following their performance. *9 p.m., Ruby Skye, 420 Mason, S.F. \$20-\$25. (415) 693-0777. (Steve Robles)*

## Nov. 14 Tuesday

**Not just for angels anymore** The harp has been unfairly marginalized into that bagpipe-accordion-tuba realm of instruments most likely to be

played by cartoon characters; the Multi-Cultural Music Fellowship's here to set the record straight with the first annual **Festival of Harps Day**. First up is a performance featuring Celtic, medieval, and contemporary stylings by the Bay Area Youth Harp Ensemble; Carlos Reyes on the Paraguayan harp (Paraguay's national instrument, no less); and a classical pedal harp performance by Sarah Voynow. After the show check out "History of the Harp," a lecture and demonstration highlighting the harp's 4,000 years of history. *Performance noon-1 p.m., San Francisco City Hall, 1 Dr. Carlton B. Goodlett Place, S.F.; lecture-demonstration 2-3 p.m., San Francisco Main Library, Koret Auditorium, 100 Larkin, S.F. Both events free. (510) 548-3326. (Eddy)*

## Nov. 15 Wednesday

**Words worth** Pulitzer Prize-winning commentator and author **Anna Quindlen** takes the Herbst stage tonight to discuss a long writing career that has spawned innumerable *New York Times* and *Newsweek* columns, two essay collections, novels (including *One True Thing*, which afforded Meryl Streep her gazillionth Oscar nom), and, for pete's sake, an Oprah Book Club selection (for *Black and Blue*). Here's one woman — and working mother — who's succeeded in just about every area of writing and journalism, from op-ed pieces to social criticism to fiction narratives. Quindlen chats about, among other things, her latest book, *A Short Guide to a Happy Life*. *8 p.m., Herbst Theatre, 401 Van Ness, S.F. \$17. (415) 392-4400. (Eddy)*

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number; readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to [listings@sfbg.com](mailto:listings@sfbg.com). We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

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Drumroll, please: San Francisco's Seiichi Tanaka and performers from around the world let loose on the skins for the International Taiko Festival. See Sat/11.



Wed. 11/8 \$10\*  
**Allison Moore**  
**Will Kimbro**

Thurs. 11/9 \$10\*  
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Fri. 11/10 \$10\*  
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KING HARVEST  
Sat. 11/11 \$10\*  
**WONDERBREAD 5**  
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Mon. 11/13 \$7  
**TEDDY THOMPSON**  
**SARAH HARMER**

Tues. 11/14 \$5  
NEW ROOTS TO HIP HOP WORKSHOPPING BEATBOX:  
**ARAPERETTA**  
HOSTED BY FELONIUS

Wed. 11/15 \$3  
FACE ON STRAIGHT  
ABBOT FINNE

Thurs. 11/16 \$4  
DJ PAUSE • J BOOGIE

Fri. 11/17 \$10\*  
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Geoff Pearlman

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**Seven**

**Highdivers**

Sun 11/12  
8:30PM **Zunga**

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Short Wave Rocket

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The Damsels

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Thursday 11/9  
**Eric Martin Band**

*Band*  
Opening: Doug Hamblin  
9:30pm

Saturday 11/11  
**Storm Inc.**

*Band*  
Opening: Wake & Dragline  
9:30pm

Sunday 11/12  
**Jules Broussard**

*Band*  
Opening: Doug Hamblin  
9pm

Monday 11/13  
**Open Mic with**

*host Austin*  
DeLone  
8pm

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BACK ROOM: PRIVATE PARTY

SAT OPEN FOR COCKTAILS. NO COVER/7PM  
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## music

Music listings are compiled by Mosi Reeves. Music intern is Sabrina Crawford. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

## wednesday 8

## Rock/blues/hip-hop

Blue Reptiles Blue Lamp. 9:30pm. B-Side Players Boom Boom Room. 9:15pm, \$10. Buckcherry, Electrasy, Substitutes Slim's. 8pm, \$12-14. Cadillac Angels, Camaros Elbo Room. 10pm, \$6. Tommy Castro Biscuits and Blues. 9:30pm, \$15. John Compton Band Johnny Foley's. 9pm. Dayglo Abortions, Slum City, Clone Defects Tempest. 9pm. Jimmy Devorance and Phillips London Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm. Frisbie, Bruno Pelleter Jazz Trio Paradise Lounge. 8:30pm. Hootie and the Blowfish Fillmore. 8pm, \$25. Map of Wyoming Make-Out Room. 8:30pm, \$5. CD release party. Pure Ecstasy Top of the Mark. 8:30pm, \$6. Sunset Valley, Visitor Jim, Dart Bottom of the Hill. 9:30pm, \$5. Versus, Mark Robinson, Mascott Great American Music Hall. 9pm, \$8-10.

## Bay Area

Operation Interstellar, Beam, Ilk Stork Club. 9pm, \$5.

## Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm. Ned Boynton Combo Enrico's. 7pm. Kevin Gibbs One Market Restaurant. 6:30pm. John Goodman, Gary Rowe, and Mark Stock Cypress Club. 8pm. Mark Levine and Latin Tinge Butterfly. 10pm. With DJ Kevin Manning. Mike Lipskin and D'Lilah Montre House of Shields. 5:30pm. Karen Mason Plush Room. 8pm. \$25. Wed-Sat. Open mic Bistro E Europe, 4901 Mission; 469-5637. 7pm. Al Pacheco Jazz Band Skip's Tavern. 8pm. Joshua Paxton Black Cat. 9:30 and 11:30pm, 12:30am, \$3. Al Plank Trio Jazz at Pearl's. 9pm. Zeena Quinn Hyatt Regency, Atrium Bar, 5 Embarcadero Center; 788-1234. 5pm. Sonny Simmons Bruno's. 9pm. Trummerflora, Mosthumbz Kimo's. 9pm. Charles Unger Experience Les Joulins. 8pm. Larry Vuckovich and Paul Breslin Jazz at 33, Pier 33, Embarcadero; 788-4343. 8pm. With Mary Ellen Donald. We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Wed-Tues.

## Bay Area

Bob Schoen Jazz Quartet Anna's, 1801 University, Berk; (510) 849-2662. 8pm. West Coast Swing All-Stars Ashkenaz. 9pm, \$8.

## Folk/world/country

Acoustic open mic Lost and Found Saloon. 9pm. Los Compas Pier 23. 10pm. Andrew MacNamara Plough and Stars. 7pm. Through Sat/11. Rheanna Downey Simple Pleasures Cafe. 8pm. Allison Moore, Will Kimbro Last Day Saloon. 9pm, \$10. Bay Area

Irish Session Cato's Ale House. 6pm. Vinyl, Dr. Didg Yoshi's. 8 and 10pm, \$14. Erica Wheeler Freight and Salvage. 8pm, \$13.50-14.50. See 8 Days a Week, page 82.

## critic's choice: music

## Joan Baez

Fri/10, Fillmore

Though easily taken for granted as a folk legend, or mocked for overreaching efforts like her histrionic performance of Tears for Fears' "Shout," Joan Baez keeps renewing her icon status by putting her legendary, soaring soprano in the service of progressive causes, such as a benefit concert during last year's Pacifica lockout of the KPFA radio staff in Berkeley. An early champion of Bob Dylan and Phil Ochs, an antiwar activist, and the founder of the Institute for the Study of Nonviolence, Baez has only occasionally succeeded in transcending her identity as a political creature. Such triumphs as her 1971 hit cover of "The Night They Drove Old



PHOTO BY DANA TYNAN

Dixie Down" and her 1975 album *Diamonds and Rust* stand out. It's rare that Baez takes the stage in a pure pop context, and chances are she'll address plenty of issues in this unusual rock palace performance. The bill is boosted significantly by the inclusion of country singer Stacey Earle, whose two fine albums are easing her out of the shadow of big-time brother Steve. 9pm, 1805 Geary, S.F. \$27.50. (415) 346-6000. (Derk Richardson)

## Dance clubs

Audible Colors The Top. 7pm. 2-step music. Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damon and Fernando. Break An Sibin, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael, and Hank the Guy with Records spinning funky breaks and house. Club Blaze 1028 Geary; (925) 946-6216. 9pm. With DJ Rob Reyes, DJ T-Ski, and DJ Rum. Cream Butter, 354 11th St; 863-5964. 8pm-2am. Dark Sparkle Cafe Du Nord. 9pm, \$3-5. Discover Ruby Skye. 9pm-3am, \$10. House music with resident Ben Doren and guests. Dish Blind Tiger, 787 Broadway; 820-1621. 9pm. With residents Juss Derek, Luke, and weekly guests. Elephunk Justice League. 9pm-2am, \$5. Hip-hop music with DJ Swamp, Jamie Hombre, MC Retina, Pureplex, Cree, and MC Jamalski. Expansions Movida Lounge, 200 Fillmore; 934-8637. 9pm. Afro-Latin rare grooves with DJ Vinnie. Focus Nickie's BBQ. 9pm. DJ Masao and Bump Tribe spin deep house. Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants, and DJ Design. Groove Jet Holy Cow. 9pm. With local DJs. House of Stone End Up. 10pm-4am, \$5-7. With resident DJs Blackstone, and Sam. Indulgence Starlight Room. 10pm. Disco, funk, and house. JazzyJungle Tongue and Groove. 9pm, \$4. Drum 'n' bass with Denizen, and Transmission. Lithium Lounge 26 Mix. 9pm-2am. With Shan Kenner and guests playing live jazz, drum 'n' bass, and dub. Modular Lab CoCo Club. 8:30pm, \$4. Indie rock and pop. Nessun Dorma HiFi. 10:01pm. With rotating residents Evan Madden, Queen Agnes B, and Anthony, spinning house. Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles, and guests. Progress Liquid, 2925 16th St; 289-6833. 9pm, \$3. DJ Dutch spins techno and trance. Qodil 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.

Ruby Skye. 10:01pm. With rotating residents Evan Madden, Queen Agnes B, and Anthony, spinning house. Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles, and guests. Progress Liquid, 2925 16th St; 289-6833. 9pm, \$3. DJ Dutch spins techno and trance. Qodil 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.

## thursday 9

## Rock/blues/hip-hop

OJ Assault and the Detroit Grand Pubahs Club Six. 9pm, \$10. See 8 Days a Week, page 82.

Continued on page 89

## BACKFLIP

## WEDNESDAY

## SEANCE

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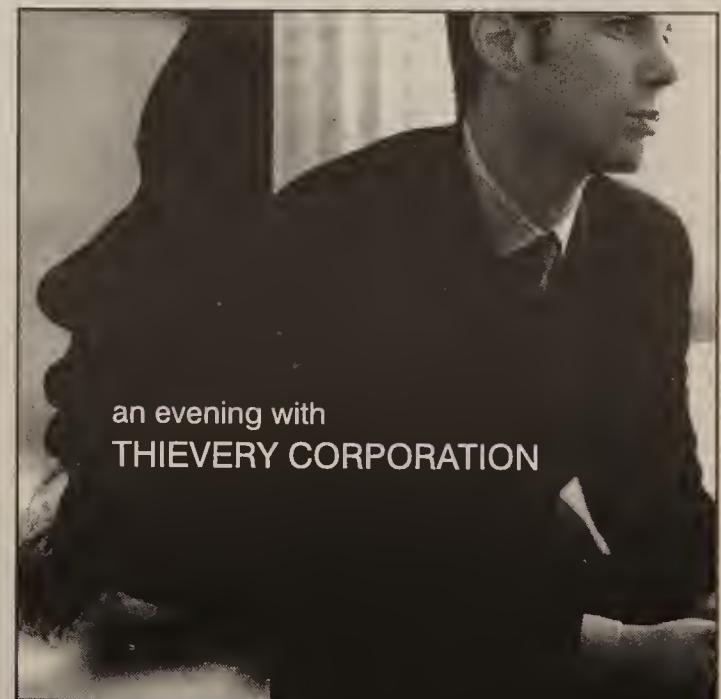
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Backflip 601 Eddy; (415) 771-FLIP.

Baobab 3388 19th St; (415) 643-3558.

Bauhaus 6139 Geary; (415) 387-1151.

Beach Chalet 1000 Great Highway; (415) 386-8439.

Big Heart City 836 Mission; (415) 777-0666.

Bimbo's 365 Club 1025 Columbus; (415) 474-0365.

Biscuits and Blues 401 Mason; (415) 292-2583.

Black Cat 501 Broadway; (415) 981-2233.

Blackthorn Tavern 834 Irving; (415) 564-6627.

Blue Lamp 561 Geary; (415) 885-1464.

Boom Boom Room 1601 Fillmore; (415) 673-8000.

Boomerang 1840 Haight; (415) 387-2996.

Bottom of the Hill 1233 17th St; (415) 621-4455.

Brainwash 1122 Folsom; (415) 255-4866.

Broadway Studios 435 Broadway; (415) 291-0933.

Bruno's 2389 Mission; (415) 648-7701.

Bubble Lounge 714 Montgomery; (415) 434-4204.

The Cafe 2367 Market; (415) 861-3846.

Cafe Bastille 22 Belden; (415) 986-5673.

Cafe Claude 7 Claude; (415) 392-3505.

Cafe Cocomo 650 Indiana; (415) 824-6910.

Cafe du Nord 2170 Market; (415) 861-5016.

Cafe International 508 Haight; (415) 552-7390.

Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.

Casanova Lounge 527 Valencia; (415) 863-9328.

Cat Club 1190 Folsom; (415) 431-3332.

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Endup 401 Sixth St; (415) 357-0827.

Enrico's 504 Broadway; (415) 982-6223.

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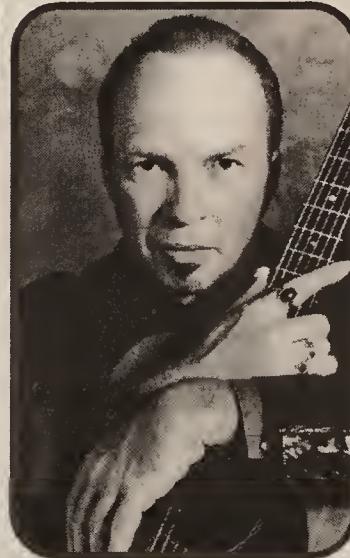
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More than half (50.2%) of our readers  
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between the ages of 18 and 49.

\* As compared with the national average.  
Source: Simmons Custom Research

**DATE OF PUBLICATION:**  
December 13  
**ADVERTISING DEADLINE:**  
December 4

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**GUARDIAN**

## Thursday 9

From page 85

Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$4.  
Brass Monkey Blue Lamp. 9:30pm.  
Char Alambides, Subarachnoid Space, Voyager One Bottom of the Hill. 9:30pm, \$7.  
Chris Clouse B-Spot Restaurant and Brewing Company, 2301 Fillmore; 614-1111. 9:30pm. Deadweight Tempest. 9pm.  
Frisbie Borders Books and Music, 400 Post; 399-1633. 7pm.  
Albert 'King' Giles Skip's Tavern. 7pm.  
Ledis with Anibade Cafe du Nord. 10pm, \$5. With DJ JJ.  
Mingus Amungus, Pansy Division, Finger Banger, Casiofone for the Painfully Alone Slim's. 9pm. Bay Guardian's Goldie awards performance.  
R.J. Mischo and Little Johnny Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.  
Phantom Riffs, Plan 9, Fleshes Covered Wagon Saloon. 9pm, \$5.  
Planting Seeds, 40 Grit, War in America, Three Below Paradise Lounge. 8:30pm, \$7.  
Project Logic w/Baba Israel, Will Bernard and Motherbug Great American Music Hall. 9pm, \$12-14.  
State of Bengal and Toby Marks Amoeba Music, 1855 Haight; 831-1200. 6pm. See Grooves, page 80.  
Taunted Love Tongue and Groove. 10pm, \$10.

## Bay Area

Country Pete McGill and His Cottonfield Blues Band 10739 MacArthur, Oakl; (510) 553-9892. 9pm.

## Jazz/new music

Blue Room Boys Top of the Mark. 8:30pm, \$6.  
Larry Douglas Quintet Les Joulines. 8pm.  
Dick Freguita, Vince Gomez Cobalt Tavern. 7pm.  
Scott Foster Trio San Francisco Brewing Company, 155 Columbus; 434-3344. 9pm.  
Gregory James Cafe Claude. 7pm.  
Art Hirahara Trio Black Cat. 9:30 and 11pm, 12:30am, \$5.  
Ed Kelly and the Jazz Nights Pier 23. 10pm-2am. With Robert Stewart.  
Shan Kenner Enrico's. 7pm.  
Mike Lipskin and Waldo Carter Moose's. 8pm.  
Kim Nalley and Marcus Shelby Orchestra Bruno's. 10pm.  
Jim Nichols and Ken Miller Canvas Cafe and Art Gallery, 1200 Ninth Ave; 504-0060. 7:30pm.  
Larry O'Lena Piano Bar, 1092 Post; 771-2022. 8:30pm.  
BJ Papa La Gondola, 15 Columbus; 956-5528. 8pm.  
Billy Philadelphia One Market Restaurant. 6:30pm.  
Starlight Orchestra Starlight Room. 8pm. With Doline Jones and Kent Strand.  
Subnautic Butterfly. 10pm. With DJ So-MuchSoul.  
Trummerflora Collective, DJ Spucke Luggage Store Gallery, 1007 Market; 255-5971. 8pm.  
Larry Vuckovich Jazz at 33, Pier 33, Embarcadero; 788-4343. 8pm. Thurs-Sat.  
X N Y Quartet Jazz at Pearl's. 9pm.

## Bay Area

Earl Klugh Yoshi's. 8 and 10pm, \$22. Through Sun/12.

## Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholle and guests.  
All Wrecked Up Atlas Cafe, 3049 20th St; 648-1047. 8pm.  
Azabache Elbo Room. 10pm, \$6.  
International gypsy jazz open mic Bistro E Europe, 4901 Mission; 469-5637. 7pm.  
Laurie Lewis San Francisco State University, Knuth Hall, Creative Arts Building, 1600 Holloway; 338-2467. 7:30pm, \$7-12.  
Andrew MacNamara Plough and Stars. 7pm. Through Sat/11.  
Motet, Hanuman Last Day Saloon. 9pm, \$10.  
Jimbo Trout and the Fishpeople Johnny Foley's. 9pm.

## Bay Area

Chorotime La Peña Cultural Center. 9pm.

\$5.

Keni 'El Lebrijano' The Albatross, 1822 San Pablo, Berk; (510) THE BIRD. 9pm.  
Kordog Freight and Salvage. 8pm, \$15.50-16.50.  
Molly's Starry Plough. 9:30pm, \$8.  
David Nelson Band, Gregg's Eggs, David Gans Band Ashkenaz. 8pm, \$7.  
Aleph Null Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

## Dance clubs

Advanced Space 550, 550 Barneveld; 550-6886. 10pm-4am, \$15-20. Moving Shadow showcase with the EZ Rollers, Rob Playford, Dom and Roland, and Calyx.  
Arabian Nights El Rio. 9pm. With Amira.  
Blend Storyville. 10pm-2am. With Corazon, Papi Chocolate, and Papa Joe.  
Body and Soul Backflip. 10pm, \$5. DJs Reda and Ahmir spin deep grooves and house.  
Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice and Oze.  
DiscoKitty Polly Esther's. 9pm. '70s and '80s with DJ Chill.  
Double Clutch Sacrifice. 10pm-2am. JB spins old-school breaks.  
Drink Club 26 Mts. 9pm-2am.  
Electrofreq 354 11th St; 863-5964. 7pm.  
Elementary Movida Lounge, 200 Fillmore; 934-8637. 9pm. With DJ Sloppy J spinning jazz, funk, and Latin.  
Free Liquid, 2925 16th St; 790-6594. 10pm-2am. With DJ Dimitri and guests.  
Flavasauce Manhattan Lounge, 699 Market; 543-0191. 6-10:30pm, \$4. House music with Toka, and Alijay.  
Groove Manhattan Lounge, 699 Market; 399-8305. 10:30pm-2am. House music with resident Gourachandra and guests.  
Kit Kat End Up. 10pm-4am, \$10.  
Mouth to Mouth Justice League, 9pm, \$5. 2-step with Foxxee.  
1984 Cat Club. 9pm. '80s music.  
Popscene 330 Rith. 10pm-3am, \$5. Brit-pop, indie, mod, new wave, electronic, and '60s soul with Aaron and Jeremy.  
Reform Skool The Stud. 10pm, \$5. Go-go boys, house, and urban beats with DJ Jeff Chandler and guests.  
Rush Bas, 383 Bay; 441-3885. 9pm. Jungle music with Phantom 45, Machete, Presha, and Ivry.  
Soulness Hush Hush Lounge, 496 14th St; 241-9944. 9:30pm-2am. DJ Goldmyne and English Steve spin vintage soul and R&B.  
Stir Up and Down Club. 10pm-2am, \$10. With Ben Doren and Julius Melendez.  
Sure Shot The Top. 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.  
Uncommon Origins Hotel Utal. 9pm. With Zezer, Charlie Bucket, Just One, Pres, and Paradox.  
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

## Bay Area

Beatdown Blake's. 9:30pm, \$5. With DJs Delon, Add One, and Yamu spinning dance music.  
So Many Styles Eli's Mile High Club. 8pm. Funk, soul, and R&B with Styles, and Kendread.

## Classical

Phyllis Bryn-Julson and Psappha Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$25-34. The soprano and the chamber ensemble give a world premiere performance of Ronald Caltabiano's chamber opera *Marrying the Hangman*.

San Francisco Conservatory of Music students San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 8pm. The college's students perform chamber music for strings and piano.

San Francisco Symphony Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$15-80. The Symphony, led by conductor Alasdair Neale, and featured cellist Lynn Harrell, performs works by Dvorak, P.M. Davies, and Sibelius. Through Fri/10.

Tanya Tompkins and Eric Zivian UC San Francisco, 513 Parnassus; 476-2675. Noon. The cellist and pianist perform Rachmaninoff's Sonata for cello and piano, Op. 19.

Continued on page 90

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From page 89

friday 10

**Rock/blues/hip-hop**

Blue Period, Luxt Paradise Lounge. 8:30pm. With Violet Discount in the upstairs lounge. Cynthia and the Swingset Johnny Foley's. 9pm.

Kris Delmhorst B-Spot Restaurant and Brewing Company, 2301 Fillmore; 614-1111. 9:30pm.

ekoostik hookah, King Harvest Last Day Saloon. 9pm, \$10.

Four Speed, Flush, Narcotica Tempest. 9pm, \$5.

Anson Funderburgh and Sam Meyers Biscuits and Blues. 9pm, \$15.

Hotbox, Holy Assassins, Texas Thieves Covered Wagon Saloon. 6pm, \$3.

Jimmy Joe Pier 23. 9:30pm.

Greg Jones Brainwash. 8pm.

Juice Boom Boom Room. 9:15pm, \$7.

Kongar-ol Dndar Amoeba Music, 1855 Haight; 831-1200. 6pm.

Groove Collective Justice League. 9pm, \$15. With DJ Said. Through Sat/11.

MacGregor, et al Skip's Tavern. 9:30pm. Through Sat/11.

Melvins, Melt Banana, Vas Slim's. 9pm, \$12-14.

Nerve Meter, Waco, Mark Growden's Electric Pinata Cafe du Nord. 9pm, \$7.

No Forcefield, Westside Chemical, Cue's Hip-Hop Shop, UFO Bottom of the Hill. 10pm, \$8.

1000 Watt Smile, Picnic, Lean Tongue and Groove. 9pm, \$7.

Pride and Joy Bimbo's 365 Club. 9pm, \$15.

Andy Santana and the West Coast Playboys Blue Lamp. 9:30pm.

Tip On In Paradise Lounge. 6pm.

Zero Maritime Hall. 8pm, \$20-22. With guests. Maritime Hall's fifth anniversary. Through Sat/11.

Set, Famous Last Words, Geoff Pearlman Hotel Utah. 9pm.

Varsity Drag, Woolies, Dangerprone Daphne Edinburgh Castle. 9:30pm.

**Bay Area**

Company of Prophets, Goapele, X Roads, Bamuthi, Dream Nefra, DJ Sake One La Peña Cultural Center. 8pm, \$7-10.

Fluke Starbucker, Mates of State, Rumah Saki Port Lite. 8pm, \$3.

Little Johnny and the Giants Eli's Mile High Club. 8pm.

Lord Weird Slough Feg, Creuvo, Mr. Brain-oil, Nocturnum, Insidious 924 Gilman. 8pm, \$3.

**Jazz/new music**

Don Alberts Duo Cobalt Tavern. 7pm. Richie Begin Trio Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Terrence Brewer Quartet Black Cat. 9:30 and 11pm, 12:30am, \$7.

Stephen Emerson Circadia. 9pm, \$3.

Chris Huson Moose's. 8pm.

Gregory James 26 Mix 8pm.

Robbie Kwock Jazz at Pearl's. 9:30pm.

Kim Nalley Butterfly. 10pm. With DJ IJ.

Denise Perrier Quartet Butterfly. 10pm. With Dee Spencer, and DJ Andre.

Tom Perrin-Bud Spangler Interplay Quartet Bruno's. 10pm.

Beebe Price and Shades of Blue Harry's on Fillmore, 2020 Fillmore; 921-1000. 9pm, \$3.

David Robbins Cafe Claude. 7pm.

Mal Sharpe and Big Money in Jazz Enrico's. 8:30pm.

Charles Unger Experience Les Joulins. 8pm. With Valencia.

**Bay Area**

D'Amphibians, Bitches Brew Blake's. 9:30pm, \$5.

Five Point Plan Jupiter's. 8pm.

Hideo Date, Anna and Federico Cervantes Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Earl Klugh Yoshi's. 8 and 10pm, \$26. Through Sun/12.

**Critics choice: music**

# Elliott Smith

Mon/13, Warfield



PHOTO BY CHRIS BROWN

Just as Bob Dylan had to endure charges of betrayal from fans disappointed by the iconoclastic folkie's switch to electric guitar, Elliott Smith must face a similar folk backlash from old fans wishing he still played solo. Meanwhile, his new followers expect to hear the lush arrangements from Smith's last two albums, *XO* and *Figure 8*, come to life onstage. On this tour Smith's response to those conflicting demands has been to let his intricately crafted songs of loneliness, failure, and inebriation stand for themselves. Expect some finely tuned renditions of favorites like "Say Yes," some laid-back humor from Smith, and some solo acoustic spots during the encores. This is a grand opportunity to see a once obscure, still soft-spoken, often goofy artist entertain thousands without a radio hit or any attempt to fill the large hall with Beck-style antics. Note to fans of the local scene: Smith won't let you leave the house until you buy a CD from opening act Grandaddy. And for good reason: the Modesto-based band plays songs as beautiful and unusual as the headliner's. 9 p.m., 982 Market, S.F. \$17.50 (415) 775-7722. (Deborah Giattina)

**Bay Area**

Annwn, Avalon Rising Starry Plough.

9:45pm, \$5.

Ellis Paul Freight and Salvage. 8pm, \$15.50-16.50.

**Dance clubs**

Activate Manhattan Lounge, 699 Market; 552-1346. 5-10pm. Kylen, Brian Cox, and Chameleon spin techno.

Assimilate 2000 Cat Club. 9:30pm-3am. With DJs Damon, and Viper.

Backflip 10pm-2am, \$5. House music with Behrouz, and Julius Papp.

Bud Plate Amnesia. 10pm-2am, \$5. With residents Jason Greer, Seven, and Sol spinning drum 'n' bass, 2-step, and hip-hop.

Club Nzinga El Rio. 9pm, \$7. World beat with DJ Ruiz.

Club Waziema 543 Divisadero; 346-6641.

10pm-2am. With F3, Gearoid, Seiji, and Willyplum.

Cymbiosis Movida Lounge, 200 Fillmore; 934-8637. 7pm. Jazz, salsa, and funk.

Electric Club Townsend. 10pm-5am. With Todd Terry, Mark Farina, and Simon.

Fag Fridays End Up. 10pm-5:30am, \$8. With Rolo, Ruben Mancias, and Blackstone.

Far East Blind Tiger, 787 Broadway; 788-4020. 10pm-2am, \$5. House and 2-step with Paul Craven and guests.

Fogfest An Sibin, 1176 Sutter; 929-1992. 6-9pm. With Deepfrog, and Jeremy.

Garage 1028 Geary; 430-2169, ext. 9183. 10pm. House music with residents James Reed and Mone.

Girls Club The Stud. 10pm, \$6. Hip-hop, R&B, and reggae.

House Beautiful Sno-Drift, 1830 Third St; 431-4766. 10pm-4am.

Continued on page 92

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# PIER 23

## CAFE

Wednesday November 8  
SALSA DANCE CLASS W/ RON 8:30pm  
LOS COMPAS 10pm

Thursday November 9  
ED KELLY & THE JAZZ KNIGHTS  
W/ ROBERT STEWART 10-2am

Friday November 10  
JOHNNY LOVE PRESENTS  
BAD ASS JOE 10-2am

Saturday November 11  
RED DI  
RECCA 10-2am

Sunday November 12  
CHARLES MCNEAL  
COMBUSTION 4-8pm

Wednesday November 15  
SALSA DANCE CLASS W/ RON 8:30pm  
SALSA CALIENTE 10pm

Thursday November 16  
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Sunday 11/11

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Monday 11/12

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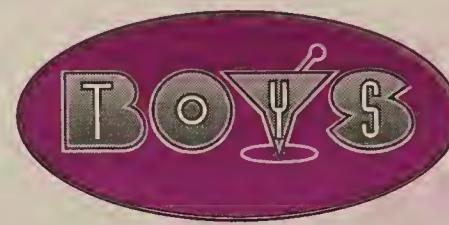
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Sat, Nov. 18 - AN EVENING OF SONG - \$13adv/\$15door

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SUN. NOV. 12  
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TUES. NOV. 14  
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## music calendar

rock, jazz, folk/world,  
dance clubs & classical

165. The Opera performs Handel's *Seemele*, with soprano Ruth Ann Swenson in the title role. Through Sat/25.

San Francisco Symphony Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$15-80. See Thurs/9.

### Bay Area

Berkeley Symphony Orchestra UC Berkeley, Hertz Hall, Berk; (510) 841-2800. 8pm, \$10-35. The symphony opens its 2000-2001 season with a concert featuring works by Beethoven, and two premieres of works by Elliott Carter, and Ronald Bruce Smith.

Olores Salas Borgir Berkeley Piano Club, 2724 Haste, Berk; 845-8488. 8pm, \$10-15. The pianist gives a recital featuring Chopin's *Sonata in B minor* and Edvard Grieg's *Souata in E Minor*.

### saturday 11

#### Rock/blues/hip-hop

Amazing Embarassions El Rio, 10pm, \$5.

Bodies, Zodiac Killers, Oimwits, East Bay Chasers Kimo's, 9pm, \$5.

Clyde's Ride Elbo Room, 10pm, \$6.

Dark Star Orchestra, David Gans Fillmore, 9pm, \$17.50.

Wendy Oe Witte Cosmopolitan Cafe, 121 Spear; 543-4001, 8pm.

Blue, Unjust, Sift Paradise Lounge, 8pm. See Two Live, page 94.

Orool Ireland's 32, 9pm.

Filthmark, N.B.C. Tempest, 9pm.

Roy Gaines Band Boom Boom Room, 9:15pm, \$10.

Granfalloons Bus, Virginia Oare Cafe Du Nord, 10pm, \$7.

Groove Collective Justice League, 9pm, \$15. With DJ Said.

Zakiya Hooker Biscuits and Blues, 8:30 and 10:30pm, \$15.

Craig Hordlow B-Spot Restaurant and Brewing Company, 2301 Fillmore; 614-1111. 9:30pm.

Jr. Morrow Blue Lamp, 9:30pm.

Ledisi Bruno's, 11pm.

MacGregor, et al Skip's Tavern, 9:30pm.

Through Sat/11.

Meters Warfield, 8pm, \$50-85.

Nerve Agents, Powerhouse, All Bets Off, Contradictions Slim's, 8pm, \$5.

Sex Fresh, Seven, Highdivers Hotel Utah, 9pm.

Sonny Smith Borders Books, 400 Post; 399-1633. 6:30pm.

Sun City Girls, Three O'Clock Bottom of the Hill, 10pm, \$8-10.

Three Man Engine, King Vitamin Brautwash, 8pm.

Ticket to Ride Johnny Foley's, 9pm.

U.K. Subs, Oozies, Reducers S.F., Toxic Narcotic Covered Wagon Saloon, 8:30pm, \$10.

Vader, Oying Fetus, Cephalic Carnage, Oeeds

Continued on page 97

# FRIDAYS



NOVEMBER 10

**Brent Laurence Wesley Holmes**

[Tilted Recordings, Seattle]

NOVEMBER 17

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[Gathering]

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## Friday 10

From page 90

Ibiza Club NV, 525 Howard; 339-8686.

9:30pm. R&B, Top 40, and salsa.

Ignition Sacrifice. 10pm-2am, \$5.

Into the Sound Rawhide II, 280 Seventh St; 820-1555. 621-1197. With Matthew and guest Toka.

Lava Lounge Iron Horse, 19 Maiden Lane; 789-7899. 10:30pm. Brazilian, reggae, house, and R&B.

Life VSF, 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics and grooves.

Mandala Amoeba Music, 1855 Haight; 831-1200. 7:30-10pm.

Imperial Club Dance Party Club Six, 9:30pm. With Cosmic Jason, Mr. Robb, Drez, Adnan, and guest Hesohi.

Metronome Ballroom 1830 17th St; 252-9000. 9pm-midnight, \$6-8. Ballroom dance party. Mission K.O. 26 Mix. 10pm-2am, \$5. With Val, and Mark Dean.

Nikita Ten 15 Folsom, 10pm, \$15. With rotating DJs, and guests Fatboy Slim, and Icye.

Paradisco Bas, 383 Bay; 441-3885. 9pm-2am, \$10. With residents, and guests Joshua, Iz, Sharon Buck.

Sequence Glas Kat, 10pm-2am. With RTiger, Bruce, Switch, and rotating residents. Square Ruby Skye, 9pm-3am. House music with rotating DJs, and guest Pete Heller.

Stay High Fridays Up and Down Club, 10pm, \$5. Hip-hop and electronic music with Delon, Brandin, Meliss, Big Will, and others. ((Thump)) Space 550, 550 Barnefeld; 441-1899. 9pm, \$20. Techno and trance with Tim Schulte, Biodegradable, and resident DJs.

Twice as Nice 111 Minna St. 9pm. With residents Cool Chris, Tom Thump, and guests Iz, and Laron. Wisdom Nickie's BBQ, 9pm-2am. Wisdom spins funk and soul classics.

XL Manhattan Lounge, 699 Market; 764-6922. 9pm-2am. With resident Repeete.

### Bay Area

Baja Fridays Club Luce, 2439 Durant, Berk; (510) 594-4083. 10pm, \$5. With Caesar Garcia, and Paolo Vincenti.

Club Fusetti 10pm. Live Brazilian music with Liza Silva and Voz do Brasil.

400 Club 400 29th St, Oakland; (510) 261-1108. 9pm-2am. DJ dancing.

In the Mix Temple Bar, 984 University; (510) 548-9888. 9:30pm. Hip-hop, R&B, dancehall, and house.

### Classical

Ives Quartet Old First Church, 8pm, \$7-9. The ensemble performs music by Antonin Dvorak, Eric Sawyer, and Arthur Foote.

San Francisco Conservatory of Music Ensemble San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. Noon. See Wed/8.

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 8pm, \$23-

## Niagara

**Niagara 02**, the slick second full-length from San Francisco's Niagara (guess what the first full-length was called), is an 11-song Bay Area gem. "Lost in the French Quarter" finds vocalist-guitarist Jeff Davis (formerly of the Balancing Act) sadder than he should be that he's unable to find his way to his friend's house; as he frets in whispery tenor, the sleepy, spacious song rolls along like a twilight desert drive or a lone neon sign buzzing in a grimy, wet alley. Niagara's gender-bending cover of the Divinyls' "Touch Myself" is given a delicate touch that allows the song to sound sweet instead of sleazy; "Poor Little Vampire" floats along equally airily on another sordid subject. Acoustics, electrics, Moogs, drum brushes, and soft harmonies throughout the record land Niagara somewhere between '80s synth and spaghetti western in the broad territory known as atmospheric pop, but with evocative turns of phrase like "I knew a waitress from the Last Supper and she was not impressed / She said the apostles were lousy, tippers and they left the place a mess" ("Since I Let the Spirit In"), you can rest assured that Niagara live up to their own motto: "More band, less wagon." Info: (510) 528-1320. (Summer Burkes)

Send tapes to Demo Tape, Bay Guardian, 520 Hampshire, S.F., CA 94110.

The Demo Tape o' the Week is available in MP3 format — check it out at [sfbg.com](http://sfbg.com). If you or your band wish to submit a demo, include a signed copy of our legal release, online at [www.sfbg.com/AandE/demo/release.html](http://www.sfbg.com/AandE/demo/release.html).

demo tape o' the week



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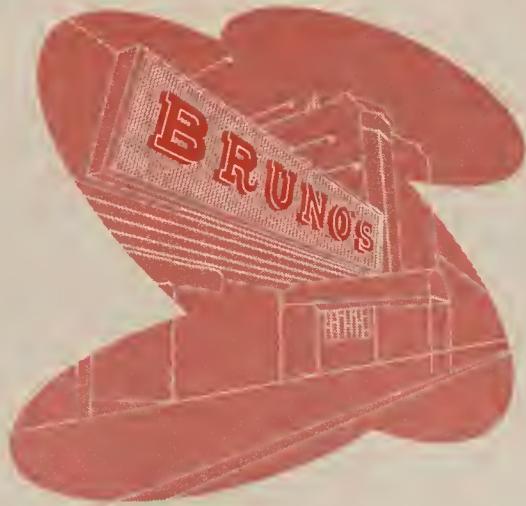
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music  
 calendar

**two live**  
 local music reviews



Crooner-songwriter: Dana Jensen played acoustic folk at the Fillmore in late October.

**Dana Jensen**  
*California kid*

There are no affected vocal inflections when Dana Jensen sings. And don't expect to see any interpretive dancing either. Just because she's a female singer-songwriter who performs acoustically doesn't mean that she sells crystals or sings ditties about cats or drinking herbal tea. Jensen's Americana-tinged, stripped-down folk songs are three-minute acoustic symphonies that will take residency in your thoughts, hitting you hard but comfortably — like feeling the sun on your face.

Anyone who saw the Tragically Hip at the Fillmore Oct. 25 might have caught a glimpse of Jensen, the petite chanteuse playing tremendous songs upstairs in the venue's poster room-lounge. Jensen slipped into a calm and collected stage presence, playing her six-string acoustic with subtle passion, dexterity, and taste, providing an easy-on-the-eyes reflection of what a visiting European might expect a West Coast surfer girl to look like.

Original compositions such as the charming "Rocky Road" revealed impressive strength in arrangement and guitar playing. Fragments of romantic narrative floated over a lush backdrop of toneful guitar picking, and listening to Jensen sing on top of her guitar artistry was like climbing in the Jacuzzi after having swam in the pool at night.

There was a strong, womanly, musical soul in her compositions, an amalgam that rested between Joni Mitchell's Laurel Canyon sunshine-soul music and the more demure, cathartic croons of Cat Power's Chan Marshall. Even though sublime familiarities appeared in a few threads of Jensen's music, pleasant unpredictability peppered her bittersweet musings. The lyrical phrasing in some of her more moody and pensive songs deftly traversed elegance and grit, and she wasn't afraid to dive headfirst into her sad songs, lovingly destroying the audience with the textures in her voice.

Dana Jensen's songs are triptychs, mostly: soulful, wistful, and subtly animated all at once. In the current climate of local artistic growing pains and paranoid delusions of musical extinction, it was refreshing to stop and find an orange poppy blooming in the fog. Dana Jensen opens for Tim Bluhm of the Mother Hips Tues/14, 8 p.m., 19 Broadway, 19 Broadway, Fairfax. \$4. (415) 459-1091. (Eric Shea)

**Sift**  
*Panning out*

San Jose's Cactus Club is a loud room with an eat-you-for-breakfast sound system, but at a recent gig the dense six-piece band Sift gave it a good test nevertheless. D-tuned guitars grumbled, the bass (played left-handedly by Badger) carved out a bottomless pit, and keyboards spackled every aural crevice left over. The band's couture ran from simple shirtlessness to black straitjacket accessorized with padlocks. There were chain necklaces galore, a couple of cut-and-paste goatees from one ZZ Top beard, and all lengths of hair, bald to tit-slapping.

When the tortured-mosquito intro to "Collapse" broke into a plodding death guitar, singer Chris Dinsmore began to toss his Ted Nugent locks like he was bull riding. He could be incredibly soft and melodic when he sang over hushed keyboard strings, but he had a gritty scream, and a passion for messing with intonation. In the song "Know" he managed to place every note just 30 to 40 cycles south of in tune, and when it was a long note, or it clashed particularly well with guitar, he hammered on it.

Sift kept plenty of mics in use, sometimes for harmony (in "Lionfish" they did an Alice in Chains thing), sometimes for call and response (in "Transgression" it was "They say you've done it!" versus "No!"), and sometimes for that testosterone rock army-of-men effect.

Their strongest songs came late in the show, well after the intermittent burst of fog that set Dinsmore to coughing and caused keyboardist Brett Crane to comment, "We smoke!" Dinsmore dragged out a floor tom and went tribal on drummer Danny Stevenson's slow-four rhythm. In one section of "Transgression," a series of chain-gang oohs walloped the pair. At another point white-scare-haired guitarist Ted Aguilar did battle with Dinsmore's toms, spitting out rhythmical scratch sounds.

By the last song, "Bent," when guitarist Joe Biagini traded his guitar for a tom, the take-no-prisoners toms ruled. Stevenson and bad boy Aguilar, lit cigarette dangling from his mouth (maybe he missed the fog), held down a solid, slow groove while keyboards fucked the rhythm with whip cracks and trash cans and what all else, and the primal toms, taking the song out over a fade, left everyone feeling called to arms. Sift play with the Blue and Unjust Sat/11, 9 p.m., Paradise Lounge, 308 11th St., S.F. Call for price. (415) 861-6906. (Marianne Messina)

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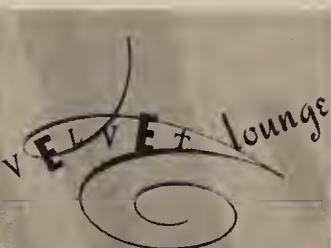
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HAPPY HOUR UNTIL 7:30 DAILY

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\$2.50 Pints

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WED 11/8 9 PM \$8

WEST COAST  
SWING ALLSTARS

8 pm dance lesson w/Nick & Shanna.

THURS 11/9 8 PM \$15

**DAVID NELSON**  
BAND

Gregg's Eggs  
DAVID GANS BAND

TAP JAM  
FRI 11/10 8 PM-9:30 \$9

KEITH TERRY TRIO  
All tappers welcome!

SWING, BLUES N' SOUL  
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CARLOS ZIALCITA

REGGAE  
SAT 11/11 9 PM \$11

CARIBBEAN  
ALLSTARS

BELLY DANCE  
SUN 11/12 1-6 PM \$5

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w/Alexandria, Luna & more

BENEFIT:  
CHILDREN'S PEACE  
EDUCATION IN AFRICA

SUN 11/12 7:30 PM \$10-20

IMANI J/2 with  
JAMES HENRY

CAJUN  
TUES 11/14 9 PM \$8

GATOR BEAT

8 pm dance lesson w/Cheryl McBride

## Saturday 11

From page 92

of **Flesh** Maritime Hall, Lower Ballroom, 450 Harrison; 974-6644. 8pm, \$20. **Wonderbread 5** Last Day Saloon. 9pm, \$10. **Zero** Maritime Hall. 8pm, \$20-22. See Fri/10.

### Bay Area

**Dave Alvin Freight and Salvage** 8pm, \$17.50-18.50. **Red Archibald** Eli's Mile High Club. 8pm. **Caradura, Santero, Lodo y Asfalto** Port Lite. 8:30pm, \$3. **k.d. lang** Berkeley Community Theatre, Allston at Grove, Berk; (415) 421-TIXS. 8pm, \$38.50-46. **Man of the Year, Milwaukee, Vendetta Red** Starry Plough. 9:45pm, \$6. **Melt Banana, Vas, Cost, World Inferno Friendship Society** 924 Gilman. 8pm, \$5.

### Jazz/new music

**Don Alberts, Frank Pasentino, and Buddy Barnhill** Cypress Club. 8:30pm. **Rhonda Benin and Soulful Strut** Enrico's. 8:30pm. **Ken Fishler Duo** Cobalt Tavern. 7:30pm. **Philip Gelb, Pauline Oliveros, and Dana Reason** Noe Valley Ministry. 8:15pm, \$12-14. **Jeanne Hoffman and Don Bennett** Moose's. 8pm. **Noel Jewkes Quartet** Black Cat. 9:30am and 11pm, 12:30am, \$7. **Kitundu and Kat Duano** Luggage Store Gallery. 10pm, \$6-10. **Lilly Layton and the Jazz Doctors** Cafe Claude. 7pm. **Melecio Magdaluyo** Jazz at Pearl's. 9:30pm. **Jan Nichols** One Market Restaurant. 6:30pm. **Bj Papa** Cafe Prague, 584 Pacific; 433-3811. 9:30pm. **Maggi Payne and Laetitia Sonami** San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 8pm, \$6-10. **Marcus Shultz Jazz Orchestra** Butterfly. 10pm. With DJ Label. **Jeremy Steinboker Trio** San Francisco Brewing Company, 155 Columbus; 434-3344. 9pm. **Joyce Todd** Circadia. 9pm, \$3. **Ronald Wilson Quintet** Les Joulins. 8pm.

### Bay Area

**Duck Bailey and the Distones, Anna and Federico Cervantes** Anna's, 1801 University, Berk; (510) 849-2662. 8pm. **Kaleidoscopic Sextet, Lawrence Ochs' Sax and Drumming Core** Tuva, 3192 Adeline, Berk; (510) 652-7914. 8pm, \$8-10. **Earl Klugh** Yoshi's. 8 and 10pm, \$26. Through Sun/12. **Steve Reich** UC Berkeley, Hertz Hall, Berk; (510) 642-9988. 8pm, \$36. **Alias Smith** Jupiter. 8pm. **Trummerflora** 1502 Eighth St, Oakl; (510) 893-2840. 8pm.

### Folk/world/country

**Tim Bluhm and Greg Loiacano, Mary Gauthier** The Cellar at Johnny Foley's, 243 O'Farrell; 954-0777. 8pm, \$12. See 8 Days a Week, page 82. **Jana Hutcheson** Java on Ocean, 1700 Ocean; 333-6075. 6:30pm. With Dianne Heitman. **Josh Jones Quartet** 850 Cigar Bar, 850 Montgomery; 291-0850. 10pm. **Andrew MacNamara** Plough and Stars. 7pm. **Pelo Mar** Cafe do Brasil, 1106 Market; 626-6432. 6pm. **Mr. Lucky Simple Pleasures** Cafe. 8pm. **Cristina Stibor and Cielo Ceniza** Peña Del Sur. 8pm, \$6. **Waikiki Steel Works** Atlas Cafe. 4pm.

### Bay Area

**Caribbean All-Stars** Ashkenaz. 9:30pm, \$11. 'Don't Look Back' La Peña Cultural Center. 8pm, \$13.50-15. With Brian Bloom, Willie Pettus, John Bidwell, Dan Kozarsky, and John Crolat. Benefit for Tahoe Backcountry Ski Patrol. **Jethro Jeremiah Band, Sleeping Bee** Blake's. 9:30pm, \$5. **Slavonian Traveling Band** Berkeley Fellowship Hall, 1924 Cedar, Berk; (510) 649-0941. 8pm, \$8.

### Dance clubs

**Backflip** 10pm-2am, \$5. House music with Mauricio.



**PLANTING SEEDS**  
9 40 GRIT  
WAR IN AMERICA  
3 BELOW

**BLUE PERIOD**  
LUXT  
VIOLET DISCORD  
HH: TIP ON IN

**DOWN TEMPER**  
THE BLUE  
ABOVE: 92 VINCE

**KILLER MONDAYS**  
13 GUN & DOLL SHOW  
FRIENDS & ALUMNI

**FUNK WEDNESDAYS**  
15 STYMMIE  
BRUNO PELLETER  
JAZZ TRIO

**VIV**  
KINDNESS  
ABOVE: WILLIS  
HH: THUNDERMONKEY

**PERSEPHONE'S BEES**  
RED PLANET  
FLIPSIDES  
PLUS ONES  
ABOVE: EVA JAY FORTUNE

**DEBRIAH**  
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November 9 Thursday

06:00pm-08:00pm art reception and happy hour for **Capsule 9** featuring recent paintings and prints ☺

09:00pm-2:00am **Moegclinic** exploring lounge sounds with Kermek and special guest Jimmy the Geek ☺

09:00pm-2:00am **ElectroMechanik** exploring the fringes of avant e-music with Sutekh and Safety Scissors ☺

November 10 Friday

06:00pm-9:00pm **subTrack** happy hour featuring minimal techno and electro with special guest DJ's every week ☺

09:00pm-2:00am **mosaic** a warm-up for this weekly event (starting 12/1) with Tomas, Bred, Joe Rice + Mike Bee ☺

November 11 Saturday

11:11:00 an art exhibition, reception and party featuring nine Bay Area artists working in various media ☺

09:00pm-11:00pm art reception with food and drink

11:00pm-2:00am DJ Fukashi, DJ Andres Octavio and Jade video by Nick Kasimatis from Punch

November 12 Sunday

welcoming-party for **Thievery Corporation** and hauswarming join us for an intimate night welcoming Washington, D.C.-based ESL Music as we celebrate the opening of joypad. ☺

08:00pm-12:00am featured DJ's include Paul Craven, Tomas, Laird, Tom Thump, and surprise guests on the future jazz tip. admission will be limited. Thank you in advance for understanding.

November 13 Monday

blasthaus presents an evening with **Thievery Corporation** at Ruby Skye, 42D Mason Street @ Geary

09:00pm-2:00am with closing DJ Franky Boissy (Naked Music)

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|                                |                            |
|--------------------------------|----------------------------|
| Wed 11/8                       | Sunset Valley              |
| 9:30                           | Visitor Jim                |
| \$5                            | Dart                       |
| Thu 11/9                       | Charalambides              |
| 9:30                           | Subarachnoid Space         |
| \$7                            | Voyager One                |
| Fri 11/10                      | No Forcefield              |
| 10:00                          | Westside Chemicals         |
| \$8                            | Cue's Hip Hop Shop         |
|                                | UFO                        |
| Sat 11/11                      | Sun City Girls             |
| 10:00                          | Three Day Stubble          |
| \$8 in advance                 | +\$10 at the door          |
| Sun 11/12                      | all-you-can-eat BBQ at 4pm |
| 5:00                           | Keeners                    |
| \$5                            | DeSoto Reds                |
| KLUBSTITUTE                    | Drag Queen Pageant         |
| 9:00                           |                            |
| \$7                            |                            |
| Mon 11/13                      | High On Fire               |
| 9:00                           | Lost Goat                  |
| \$6                            | Tuuli                      |
| Tue 11/14                      | Sfu-Ma-To                  |
| 9:00                           | Proxy Kicky Tricks         |
| \$5                            | Vapourtrail                |
| International Noise Conspiracy |                            |
| Wed 11/15                      | Bluetip                    |
| 8:30                           | Karate                     |
| \$7                            | Icarus Line                |

**UPCOMING**

|           |                                      |
|-----------|--------------------------------------|
| Thu 11/16 | Bratmobile                           |
|           | The Briefs                           |
|           | Weekend                              |
|           | ALL AGES                             |
| Fri 11/17 | Delgados                             |
|           | with String Section                  |
|           | Radar Brothers                       |
|           | DJ Gadget                            |
| Sat 11/18 | New Dealers                          |
|           | Keyser Soze                          |
|           | tba                                  |
| Sun 11/19 | all-you-can-eat BBQ at 4:00          |
|           | Boom Shanka                          |
|           | Eric McFadden                        |
|           | Little Fuzzy                         |
|           | Midget Hand Job                      |
|           | featuring Keith Morris of Black Flag |
| Mon 11/20 | Bob Forest &                         |
|           | Bicycle Thief                        |
|           | Mad At Sam                           |
| Tue 11/21 | The Stratford 4                      |
|           | Holy Childhood                       |
|           | Gentle Kin                           |
|           | Steward 22                           |
|           | Birdsaw 24                           |
|           | 100 Watt Smile 25                    |
|           | Chuck Prophet 26                     |
|           | Damien Jurado 27                     |
|           | The Flipsides 28                     |
|           | Enemymine 29                         |
|           | Simon Stinger 30                     |

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|           |                                                 |
|-----------|-------------------------------------------------|
| WEDNESDAY | Techouse/Ambient/Trance                         |
| 11/8      | <b>THREE</b> 10 pm                              |
|           | DJs Vajra, Anon, Adam & Surreal                 |
| THURSDAY  | Brit Pop/Mod/Indie                              |
| 11/9      | <b>POPSCENE</b>                                 |
|           | DJs Aaron Axelson & Jeremy                      |
| FRIDAY    | Flashbacks/R&B/Worldbeats                       |
| 11/10     | <b>LAVA LOUNGE</b>                              |
|           | DJs Billy Vidal & Guests                        |
| SATURDAY  | 60s/French Pop                                  |
| 11/11     | <b>BARDOT A GO GO</b>                           |
|           | 10 pm, 18 & Up<br>DJ Brother Grimm & Alec Palao |
| SUNDAY    | Soul/R & B                                      |
| 11/12     | <b>REBIRTH</b>                                  |
|           | w/ DJ Henry & Guests                            |
| TUESDAY   | Boozy House                                     |
| 11/14     | <b>CONSTRUCTION</b>                             |
|           | DJs RK Tech & Torque                            |

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9pm Dancing

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7pm Beginning Swing  
8pm Lindy Hop  
9pm Swing Session & DJ  
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**music**  
**calendar** rock, jazz, folk/world,  
dance clubs & classical

From page 97

**sunday 12**

**Rock/blues/hip-hop**

Johnny Ace and Cathy Lemons *Biscuits and Blues*. 8:30pm, \$5.

Blues jam *Blue Lamp*. 9:30pm. With Pimp Daddy Jesus.

'Cohen's House of Fun' *Last Day Saloon*. 9pm.

Dead and Gone, Slaves *Cafe du Nord*. 9pm, \$5.

86 Ireland's 32. 9pm.

Fuel, Nickelback, Full Devil Jacket *Fillmore*. 8pm, \$20.50.

Nina Gordon, Paloalto *Great American Music Hall*. 9pm, \$16.

Regi Harvey's blues jam *Skip's Tavern*. 4pm. With Thunder Blue.

J. Mascis, Amoeba Music, 1855 Haight; 831-1200. 2pm.

Keeners, OsSoto Reds *Bottom of the Hill*. 5pm, \$5. With all-you-can-eat BBQ at 4pm. tootib, Elirea and Kali, Pepito *El Rio*. 7pm, \$7. With DJs SoMuchSoul, and Digital Lady

Deanna Varagona, Rex Hobart and the Misery Boys *Make-Out Room*. 8:30.

Zunga, Action Palace, Killed by Caution *Hotel Utah*. 8:30pm.

**Bay Area**

Carrie Newcomer *Freight and Salvage*. 8pm, \$14.50-15.50.

Snapper, Boomshanka *Blake's*. 9:30pm, \$3.

**Jazz/new music**

Rich Armstrong Quartet *Starlight Room*. 8pm.

Macy Blackman Duo *Cobalt Tavern*. 7pm.

Walter Earl *Enrico's*. 7pm.

Mike Greensill *Moose's*. 7:30pm. With guests.

Alan Hightman *Simple Pleasures Cafe*. 8pm.

Ruth Keady Trio *Bird and Beckett Books and Records*, 2788 Diamond; 586-3733. 3pm.

Karen Mason *Plush Room*. 5pm. \$25.

Love Motel *Rasselias*. 6pm.

Brian Melvin Trio *Black Cat*. 9:30 and 11pm, 12:30am. \$5.

Beebe Price and Shades of Blue *Boom Boom Room*. 9:15pm, \$3.

Curran Reichert *Bethany United Methodist Church*, 1268 Sanchez; 647-8393. 1:30pm, \$10.

Anton Schwartz Quartet *Old First Church*. 5pm.

Ted Shafer's Dixieland Jazz Band *Les Joulins*. 8pm.

Soul Sauce *Jazz at 33*, Pier 33, Embarcadero; 788-4343. 3pm.

Bill Travis Orchestra *Top of the Mark*. 8:30pm, \$6.

**Bay Area**

Jazz jam session *Bluesville*. 8pm.

Earl Klugh *Yoshi's*. 2 and 8pm, \$5-26.

**Folk/world/country**

American Indian Film Festival music showcase *Slim's*. 7:30pm, \$10. With Ulali, Lorrie

Church, Derek Miller, Lucie Idlout, Ricky Lynn Gregg, and Charlie Hill.

Tony McMahon *Johnny Foley's*. 9pm.

'Seisun' Plough and Stars. 7pm. With Suzanne Cronin and friends.

**Bay Area**

Acoustic Soul *Anna's*, 1801 University, Berk; (510) 849-2662. 8pm.

Charanga Habanera *La Peña Cultural Center*. 8pm, \$22. See 8 Days a Week, page 82.

James Henry Band *Ashkenaz*. 7:30pm, \$10-20.

Open mic *Stork Club*. 9pm.

'Starry Session' *Starry Plough*. 8pm. With Shay Black.

**Dance clubs**

Bionic *The Top*. 10pm-2am. With Solar,

Mark E. Quark, and Iz.

Booty Base *Beauty Bar*, 2299 Mission; 285-0323. 9pm-2am, \$3. Old school electro and bass with POZ 38, and Saiki.

Club Havana *Jelly's*. 4pm, \$7. With Mazacote, and DJ Ivette Fuentes.

Cool Town *Sno-Drift*, 1830 Third St; 431-4766. 6pm, \$10. With Mark Dean, DJ Strong,

and guest Foxxee. Benefit for the Black Coalition on AIDS, and the Maitri Hospice. Dub Mission *Elbo Room*. 9pm, \$4. Dub and roots with DJs Maneesh the Twister, and Ludichris.

Energy *Holy Cow*. 9pm. Funky house with Norman Stradley, Pablo, and Demilo.

Fallout *Cellar*. 8pm-2am, \$6-10. Jungle.

Gasoline *The Stud*. 10pm-3am, \$5. With resident DJs Enemy, Tom Silk and Pete Stall

spinning hard house, hard-NRG and techno.

Homestyle: *The Integration Project* 2174 Market; 595-9959. 9pm. Urban music, social dancing, and jam sessions.

Magnitude B.O. *N'Touch Dance Club*, 1548 Polk; 444-8413. 8pm-2am. With Jack Rojo, Lambchop, Shawn Perry, and Derek.

Metrorome *Ballroom* 1830 17th St; 252-9000. 5-8pm, \$5. Jitterbug dance party. 8-11pm, \$6-8. Salsa night.

Oblivion *Tongue and Groove*. 10pm. House and trance with DJ Johnny.

Pleasuredome *Club Townsend*. 9pm-3:30am, \$7. With Neil Lewis, and Michael Mangiaforte.

La Pura Vida 26 Mix. 8pm-2am. With Consuelo, and Kevin Koga.

Reggae Sundaze *Nickie's BBQ*. 9pm-2am. Ras David I spins reggae.

Sixteen *Cat Club*. 10pm. Rock and roll.

Spundae *Ter 15 Folsom*. 10pm-5:30am, \$5. With rotating DJs, and special guests Judge Jules, and Toka.

Stone Cold Chillin' *Movida Lounge*, 200 Fillmore; 934-8637. 6pm. With Woo and Maz spinning downtempo, drum 'n' bass, and 2-step garage.

Sunday School *Up and Down Club*. 9pm-2am, \$10. With rotating residents Demilo, Patrick Wilson, and Norm Stradley.

T-Dance *End Up*. 6am-2am. With resident DJs.

Testpress Sundays *Blind Tiger*, 787 Broadway; 758-4820. 11pm-2am, \$3. Drum 'n' bass and 2-step.

Time Zone *The Stud*. 10pm. '80s music with Steve Masters, and Dangerous Dan.

Tino Corp. *Sacrifice*. 10pm-2am. With Tino, Jack Dangers, Ben Stokes, Tau, Laura Dame, and Mike Powell.

Tonic *Hi-Fi*. 9pm-2am, \$7. House music with Dano, Carlitos, and Eric Erickson.

Tripp Beale Street Bar and Grill, 133 Beale; 543-1961. 6pm-2am, \$5-8. With rotating residents.

**Bay Area**

Club Fusetti 10pm. World beat, reggae, and house with Memo.

400 Club 400 29th St, Oak; (510) 261-1108. 9pm-2am. Salsa.

Oakland Reggae Sundays *Eli's Mile High Club*. 8pm. With DJ Namane and guests.

**Classical**

Aurora String Quartet *Old First Church*. 2pm, \$7-9. The Quartet performs Haydn's *Sunrise Quartet*, Beethoven's *Quartet in E Minor*, Op. 59, and Paul Chihara's *Sequoia for String Quartet and Tape*.

Arthur LaMirande *St. Mary's Cathedral*, 1111 Gough; 567-2020 ext 213. 3:30pm. The organist gives a recital.

Minyoung Lee *Herbst Theatre*, 401 Van Ness; 392-4400. 5pm, \$20. The pianist makes her West Coast debut with a solo recital.

San Francisco Symphony *Davies Symphony Hall*, 201 Van Ness; 864-6000. 2pm, \$27. Members of the Symphony perform a chamber music concert, featuring compositions by Beethoven, Giorgio Ferrari, and Brahms.

Monica Scott and JungHae Kim *Community Music Center*, 544 Capp; 647-6015. 4pm, \$5-10. The baroque cellist and harpsichordist perform works by Willem de Fesch, Bach, and others.

Symphony Parnassus *Calvary Presbyterian Church*, 2515 Fillmore; 986-6026. 3pm, \$5-10. The Symphony performs works by Copland, and Prokofiev. Stephen Paulson conducts, and clarinetist Teddy Abrams is the featured musician.

Jacques Tribaud Trio *San Francisco State University*, Creative Arts Building, McKenna Theatre, 1600 Holloway; 338-2467. 3pm. The Trio performs works by Beethoven, Schoenberg, and Ernst von Dohnanyi.

**Bay Area**

Miriam Abramowitsch *Mills College, Concert Hall*, 5000 MacArthur, Oakl; (510) 430-2296.

Continued on page 103

# THE FILLMORE

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TONIGHT WEDNESDAY, NOVEMBER 8  
DDDRS 7/SHOW 8 • \$25

## HOOTIE & THE BLOWFISH

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THIS FRIDAY FRIDAY, NOVEMBER 10  
DDDRS 5/SHDW 9 • \$27.50

## JOAN BAEZ

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DDDRS 5/SHDW 9 • \$17.50

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DAVID GANS

THIS SUNDAY SUNDAY, NOVEMBER 12  
DDDRS 7/SHDW 8 • \$20.50

## FUEL

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FULL DEVIL JACKET

THURSDAY, NOVEMBER 16  
DDDRS 7/SHOW 8 • \$25

## DIO

YNGWIE MALMSTEEN  
DORO PESCH

FRIDAY, NOVEMBER 17  
DDDRS 8/SHDW 9 • \$21.50

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SATURDAY, NOVEMBER 18  
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Wed

9  
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10  
Fri

11  
Sat

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• AN AFTER WORK EVENT  
• 6:30PM - 11PM DRINK SPECIALS  
• SUSHI BAR & RESTAURANT OPEN UPSTAIRS 6PM - 10PM

**SEQUENCE-** RETRO, URBAN GROOVE & HOUSE  
• 5PM-7PM COMPLIMENTARY APPETIZER BUFFET TIL 7PM  
• 6PM-10PM 70S & 80S WITH DJ SOLO  
• 10PM-2AM "SEQUENCE" URBAN GROOVE & HOUSE HOSTED BY JASON FEBER, JEREMY & CLAUDIA DUENAS  
• DJ SWITCH IN MAIN ROOM

**"GLITTER"** HOUSE UPSTAIRS, HOSTED BY BOBECK, DJ NORM STRADLEY, BEN DOREN & CHARLES B

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• 9:30PM-2AM HOUSE MUSIC, TRIP HOP, RARE GROOVES & FASHION HOSTED BY SEBASTIAN, ANDRE, TONY KUTULAS, BEN DOREN & PETE  
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• LATE NIGHT DINING TIL 11PM & SUSHI BAR TILL 1AM

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photo Sheri Giblin

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Friday, Nov 10



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6pm Chinese Star Radio  
News, financial and weather reports, and more!!

7pm Good News for Today - Blessed Life  
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7:30pm Peace for Today  
Special Insights for living successfully.

8pm Podium  
Significant lectures of contemporary or historical importance by locally and nationally prominent speakers.

9pm Movie Magazine International  
An entertaining and informative look at the Bay Area film scene.

9:30pm Shoestring Radio Theatre  
The independent company specializes in producing original works by gifted contemporary artists.

10pm The Early Music Program  
The series emphasizes the historical approach to music-making through performances on period instruments.



Friday November 10  
Dave Gleason & The New Originals

November 11  
Mumble & Peg w/ Areosol Species

Sunday November 12  
Steve Freund & Guests

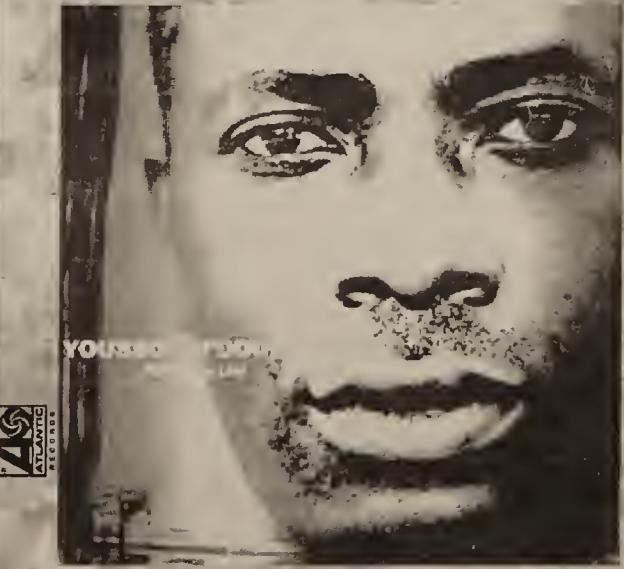
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# To hell and back

It has been six years since I lived in Staten Island, N.Y., and I still can't forget the experience. The extreme cold, the thick clouds of smog hanging in the air, the sewer stench rising from the manholes pocketed along the streets. And the array of lights — it reflected off the slush and snow, turning Manhattan into a dirty, psychedelic kiosk.

When I used to walk through midtown to get to work, I really thought I was in hell. In contrast, the first thing that comes to mind from my recent trip to the Big Apple — the first since I lived there years ago — is a seven-foot dildo a woman was carrying down the street in broad daylight.

Actually, I don't know if it was a dildo, though it was plastic and inflatable. My friend Ray and I saw her when we were walking toward the Hilton, where the CMJ New Music Seminar was being held. We had just scooped up some placards: one side featured Mike Piazza and the Mets; the other side featured the damn Yankees. When I carried mine with the picture of the Mets facing outward, people automatically assumed I was a Mets fan. "Yeah, go Mets!" they would shout out to me.

Being amid all this, it was difficult to get into the relatively tame CMJ convention. I mean, what would you rather check out: some record executive breaking down the profundities of managing musicians, or a woman carrying an inflatable penis down the street? There was so much happening on the sidewalks, too. There were vendors setting up card tables filled with books, magazines, toys, incense, and perfume. Makeshift booths sold the latest mix tapes by local DJs and bootleg copies of Ja Rule's *Rule 3:36* and other rap hits. Meanwhile, lovers made out on park benches and sidewalk corners and would stop in the middle of the street to give each other a hug or share a long kiss.

No matter what was going on, there was the inexorable movement of hundreds of thousands of people walking every which way, which pushed and tugged you along for blocks on end. One day I let the flow of the crowds carry me along in Greenwich Village, as I hit every record store I ran into. I bought the Last Poets' classic *This is Madness* for \$30 at Bleecker Music (and passed up an \$8 copy of Captain Sky with "Super Sporm" on it) and picked up Pete Rock and CL Smooth's *All Smoothed Out* EP at Rockit Scientist.

Of course, I had to make a pilgrimage to Fat Beats, one of the most famous hip-hop record stores (and independent labels) in the world. When I walked in, QJ Sebb was cutting up Lord Sear's "Ya Mouth Stink" and Royce's "Boom." "Man, this is my nigga right here," a white kid smiled to me, even though Sebb was white, too. Meanwhile, cats were positioning themselves in front of the DJ and sparkling ciphers, spitting impromptu lyrics over the manipulated instrumentals.

At night, my friend Ray and I ventured from Hoboken, N.J., where we were staying with a friend of Ray's, to the nightclubs — Float, Fun — that were hosting CMJ-sponsored events. The clubs we went to were reminiscent of the bigger, mainstream clubs over here. Just like our beloved "bridge-and-tunnel" crowd, who venture from Marin County and South San Francisco to party at Club NV and the Sound Factory, Manhattan attracts suburbanites from Connecticut and upstate New York. At one party, a Subliminal Records showcase at Centro-Fly, I frequently heard the phrase "Guido," which referred to a dance floor overrun by overbearing men, grabbing asses and pushing up on titties at every opportunity. The dance floor was no less libidinous: the women did more grinding than the models in Cash Money videos, while Peter Rauhofer, sequestered in a booth guarded by muscled guards in orange jumpsuits, spun a blistering set of hard house and techno.

Ray, well accustomed to new environments after partying across Europe for the past two years, leapt into the strange confluence of carnality and commerce with abandon. But I couldn't get into it. Maybe I'm a stodgy bastard (or a voyeur), but the crowd, fashionably clad in black, posing and preening, didn't fascinate me. This wasn't like partying with the cool people — this was partying with the popular kids in high school, the assholes who couldn't tell you the difference between techno and house no matter how many years they spent snorting cocaine to it.

After all that, the Subversive Skool showcase at S.O.B.'s was a relief. There I met hip-hop heads who passionately love music, striving not only to adopt it as a lifestyle, but to adhere to it as a philosophy. Cheering along with them to sets by All Natural, Atmosphere, Scienz of Life, the Micranoats, MF Doom, and Afu-Ra, I finally found some much-needed solidarity after several days of rushing alongside the anonymous traffic that bustles through Manhattan. It was one of the few times during my New York adventure that I didn't miss the Bay Area.

• Pick up Little Louie Vega and Erick Morillo's *House Nation America* (Ultra). This two-disc set contains some of the biggest and best club hits of the past several months, mixed excellently by two of New York's finest.

• Get your fix of funky beats and hard house every Saturday with Marcus and Dominique, along with guests like Junior Sanchez, 10 p.m. Centro-Fly, 45 W. 21st St., Manhattan, N.Y. \$10-\$20. (212) 627-7770. (And forget the comments I made — this party's a good 'un.)

• Jungle hero Swingsett (straight from San Francisco to New York) and guests spin an experimental blend of downtempo, jungle, and drill 'n' bass, Fridays, 9 p.m. 130 Madison, Manhattan, N.Y. Free as a bird, baby. (212) 964-0303.

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| COVERED WAGON SALOON<br>911 FOLSOM @ 5TH ST. SAN FRANCISCO<br>974-1585 |                                                                                                                                          |
| Wed<br>11/08                                                           | VELVET ALEX & GUESTS<br>9PM \$4                                                                                                          |
| Thur<br>11/09                                                          | STINKY'S PEEPSHOW<br>9:30PM DOORS \$5<br>PHANTOM ROCKERS<br>PLAN 9                                                                       |
| Fri<br>11/10                                                           | THE FLESHIES<br>PEEPSHOW: PONTIAC PRINCESS<br>EL SABOR DE LAS MUCHACHITAS<br>ALCOHOLCAUST PRESENTS<br>HAPPY HOUR SHOW 6PM \$3<br>HOT BOX |
| Sat<br>11/11                                                           | HOLY ASSASSINS<br>THE TEXAS THIEVES<br>10PM-2AM SIXTEEN PRESENTS<br>BORDELLO<br>A MYSTERIOUS MIX OF MAJICK & MUSIC<br>U.K. SUBS          |
| Sun<br>11/12                                                           | THE OOZIES<br>THE REDUCERS SF<br>TOXIC NARCOTIC<br>KARAMELO SANTO (ARGENTINA)<br>CARADURA, LODO Y ASFALTO<br>9PM \$6                     |
| Mon<br>11/13                                                           | CLUB DREAD                                                                                                                               |
| Tue<br>11/14                                                           | LUCIFER'S HAMMER<br>INFESTATION<br>CORPSE VOMIT (CHICAGO)<br>PROMISQUE (ALL FEMALE DEATH METAL FROM UTAH)<br>COMING SOON                 |
| 11/15                                                                  | SPIVEYS ZULU AS KONO<br>8:30 PM DOORS \$15                                                                                               |
| 11/16                                                                  | HANK WILLIAMS III<br>SHORT FUSES                                                                                                         |
| 11/17                                                                  | 8:30 DOORS \$15<br>HANK WILLIAMS III<br>BOTTOM<br>PHOENIX THUNDERSTONE                                                                   |
| 11/18                                                                  | CAZA STRIPPERS                                                                                                                           |
| 11/25                                                                  | THE PALADINS                                                                                                                             |

|                            |                                                                                                                                                   |
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| WED.<br>11/8               | MODULAR LAB<br>AN ECLECTIC MIX OF INDY,<br>SPACE ROCK & VINTAGE POP                                                                               |
| THUR.<br>11/9              | THE CUD CLUB<br>THE LAST CUD CLUB EVER                                                                                                            |
| FRI.<br>11/10<br>(6pm \$8) | IN BED WITH<br>FAIRY BUTCH<br>EROTIC CABARET FOR<br>PALS AND GALS                                                                                 |
| SAT.<br>11/11              | Closed for Private Party<br>Chuckie's 40th<br>B-Day Party!!                                                                                       |
| SUN.<br>11/12<br>(7pm \$8) | ACOUSTIC LIVE<br>w/ JENNY SWARTZ<br>& AMY SIMPSON<br>CLUB LOVELY<br>INDY POP & INDY TWEET                                                         |
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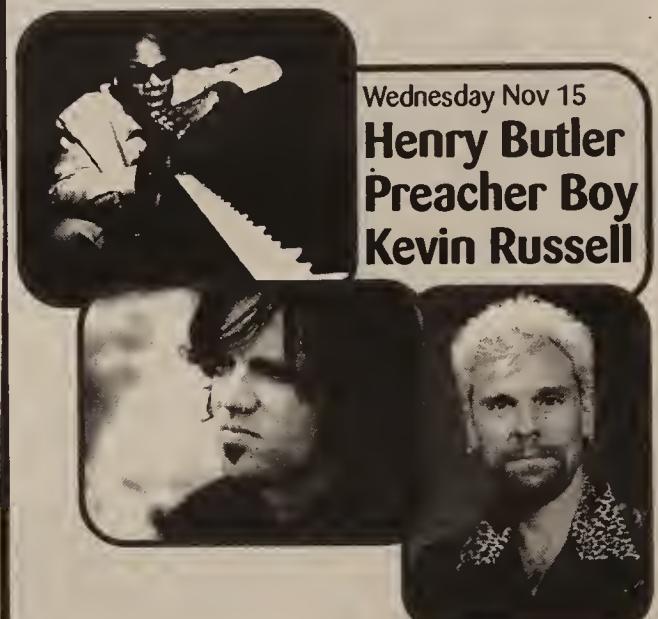


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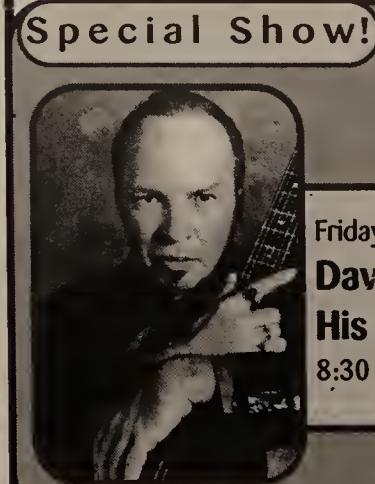


Wednesday Nov 15  
**Henry Butler**  
**Preacher Boy**  
**Kevin Russell**



Thursday Nov 16

**Otis Taylor**  
**Marcus Shelby**



Friday, November 17th

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Friday, Nov 17 at 8 PM Admission: \$15

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Kimara - piano  
Bennie Maupin - bass clarinet  
Bobby Bradford - cornet  
James Newton - flute

Presented in association with the Alliance of Emerging Creative Artists, with funding from the Oakland Asian Cultural Center/City of Oakland Community Access Fund

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## Sunday 12

From page 98

4pm. The mezzo-soprano performs a concert of 20th century songs with pianist George Barth.

**Contra Costa Chorale** Unitarian Church of Berkeley, 1 Lawson, Kensington; (510) 527-2026. 8pm, \$10-12.50. See Sat/11.

**John Karl Hirten** St. Mark's Episcopal Church, 2300 Bancroft, Berk; (510) 845-0888. 6pm. The organist performs his own compositions, as well as works by Bach, Buxtehude, and Couperin.

**Philharmonia Baroque Orchestra** First Congregational Church, 2345 Channing, Berk; 392-4400. 7:30pm, \$32-46. See Sat/11.

**Piedmont Choirs** Chabot Space and Science Center, 10902 Skyline, Oakl; (510) 547-4441. 7pm. The Choirs, led by conductor Robert Geary, and pianist Sue Bohlin, perform works by Mark Winges, Charles Griffin, and Pekka Kostiainen.

## monday 13

### Rock/blues/hip-hop

**Ian Brennan Show** Brainwash. 9pm.

**Gun and Doll Show** Paradise Lounge. 8pm.

With guests.

**High on Fire, Lost Goat, Tuuli** Bottom of the Hill. 9pm, \$6. See 8 Days a Week, page 82.

**Mark Growden's Electric Pinata** Cafe Du Nord. 9pm, \$5. With special guests.

**J. Mascis and the Fog, Beachwood Sparks** Slim's. 8pm, \$14-16.

**Open mic** Hotel Utah. 7:30pm. With Dayla Soul.

**Open mic** Skip's Tavern. 7pm. With Regi Harvey.

**Rossi Brothers** Boom Boom Room. 9:15pm, \$3.

**Kevin Russell** Biscuits and Blues. 8:30pm, \$5.

**Elliott Smith, Granddaddy** Warfield. 9pm, \$17.50. See Critic's Choice.

**Tea Leaf Green** Elbo Room. 9pm, \$4.

**Thievery Corporation, Franky Boissy** Ruby Skye. 9pm, \$20-25. See 8 Days a Week, page 82.

**Teddy Thompson, Sarah Hammer** Last Day Saloon. 9pm, \$7.

### Bay Area

**'Blue Monday Jam'** Blake's. 9:30pm, \$3. Featuring the Steve Gannon Band.

**Country Pete McGill and friends** A&C Club, 1950 San Pablo, Oakl; (510) 893-4100. 9pm.

**Paul Simon** Paramount Theatre. 8pm, \$55.

Through Tues/14.

**Doris Taylor** Freight and Salvage. 8pm, \$14.50-15.50.

### Jazz/new music

**Hal Bigler** San Francisco Brewing Company, 155 Columbus; 434-3344. 8pm.

**Contemporary Jazz Orchestra** Jazz at Pearl's. 9pm.

**Chris Cutler, Fred Frith, Beth Custer, and Tom Dimuzio Quartet, Sleepytime Gorilla Museum** Great American Music Hall. 8pm, \$12. See A&E review, page 77.

**Dick Fregulia** One Market Restaurant.

6:30pm.

**Ezra Gale Trio** North Star Restaurant, 288 Connecticut; 551-9840. 6pm.

**Kevin Gibbs and Ruth Davies** Moose's. 8pm.

**Frank Jackson, Brian Kane, and Bill Langlois** Cypress Club. 7pm.

**Lithium House** Black Cat. 9:30 and 11pm, 12:30am.

**Tony Messina** Plush Room. 8pm.

**Beebe Price** Enrico's. 7pm. With Larry O'Leno, and John Clarke.

**Swing Session** Starlight Room. 8:30pm.

### Bay Area

**Carma Big Band** Yoshi's. 8 and 10pm, \$10.

**Dragonfly Jazz Trio** Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

**Jazz improv jam session** Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9pm, \$3.

### Folk/world/country

**Acoustic open mic** Blue Lamp. 9:30pm.

**Ben Flanagan** Ireland's 32. 9pm.

**Bebel Gilberto** Bimbo's 365 Club. 8pm, \$20-22.

**Guitarras y Congas** Top of the Mark. 8:30pm, \$6.

**Lodi** Simple Pleasures Cafe. 8pm.

### Bay Area

'Celli' Starry Plough. 9pm.

### Dance clubs

**Asinbee** 330 Ritch. 10pm. Jungle, drum 'n' bass, and 2-step garage with rotating residents.

**Funk Motel** Dalva, 3121 16th St; 252-7740. 10pm-2am. '60s and '70s funk with Daniel and guests.

**Grateful Dead Jams** Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.

**Rockin' Java** 1821 Haight St; 831-8842. 7pm. Hip-hop and open mic.

**Slapbass** Movida Lounge, 200 Fillmore; 934-8637. 9pm. Jazz, soul, and funk with DJ Emerson.

**Smooove** Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. House music.

**Star Lounge** Up and Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dance-hall, and hip-hop.

**Tranquility Base** 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.

**Tranquillo** Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahele, Presha, and G.A.S., and guest Juju.

**Vroom** El Rio. 8pm-midnight. Punk, funk, and soul.

### Classical

**Brassafraz Quintet** St. John's Presbyterian Church, 25 Lake; 751-1626. 7:30pm, \$10. The Quintet performs a variety of works, from the Baroque period to the Jazz Age, in "Too Hot to Handel."

## Tuesday 14

### Rock/blues/hip-hop

**Cordials Bruno's** 9 and 11pm, \$7.

'Divabands' Red Devil Lounge. 8:15pm, \$5. With Jasper Thresh, Amy Myers, Venessa Lowe.

**Drizzeletto** Brainwash. 8pm.

**Andrew Freeman Band** Blue Lamp. 9:30pm. Infestation, Corpse Vomit, Promisus Covered Wagon Saloon. 9pm, \$1.

**Jaka, Plus Dnes** Paradise Lounge. 8pm. J. Mascis and the Fog, Caustic Resin, Unida Slim's. 8pm, \$14-16.

**Dscar Meyers' Bluesbeat** Boom Boom Room. 9:15pm, \$1.

'New Roots to Hip-Hop' Last Day Saloon. 9pm, \$5. With Felonious.

**Nighthawks** Biscuits and Blues. 9pm, \$10. Sfu-Ma-to, Proxy Kicky Tricks, Vapourtral Bottom of the Hill. 9pm, \$5.

**Stew, Kelly Stoltz** Cafe Du Nord. 10pm, \$5.

### Bay Area

**Tim Bluhm, Dana Jensen** 19 Broadway. 8pm. Paul Simon Paramount Theatre. 8pm, \$55. Through Tues/14.

**X Road, Randy Todd** Blake's. 9:30pm, \$3.

### Jazz/new music

**Ezra Gale Trio** Amnesia. 9pm.

**Gerry Grosz-AC Lewis Trio** Beach Chalet. 7:30pm.

**Vince Lateano Trio** Jazz at Pearl's. 9pm. With Al Plank.

**Ben Marcato's Mondo Combo** Top of the Mark. 8:30pm, \$6.

**Paul Mindrup** Simple Pleasures Cafe. 8pm. Kim Nalley Butterfly. 10pm. With DJ JJ.

**Open mic** Bistro E Europe, 4901 Mission; 469-5637. 7pm.

**Sy Perkoff** Enrico's. 7pm. Poetry and Jazz' UC San Francisco; 476-2675. Noon, free.

**Kevin Rayhill** One Market Restaurant. 6:30pm.

**Realistic Black Cat** 9:30 and 11pm, 12:30am.

**Fred Ross Project** Starlight Room. 8pm. Wesla Whitfield Plush Room. 8pm, \$20. With Mike Greensill, and Ken Miller. Through Jan 20.

**Bishop Norman Williams Quintet** Les Joulins. 8pm.

### Bay Area

**Mad and Eddie Duran** The Albatross, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.

Continued on page 105



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## Tuesday 14

From page 103

Keiko Matsui Yoshi's, 8 and 10pm, \$22. Open mic Anna's, 1801 University, Berk; (510) 849-2662, 8pm.

### Folk/world/country

Hamza El Din San Francisco State University, Creative Arts Building, Knuth Hall, 1600 Holloway; 338-2444, 7:30pm, \$7-12. Bebel Gilberto Bimbo's 365 Club, 8pm, \$20-22. Youssou N'Dour Warfield, 8pm, \$25-28.50. See 8 Days a Week, page 82. 'Seisim' Plough and Stars, 7pm. Vivendo de Pao Elbo Room, 9pm, \$6.

### Bay Area

Stacey Earle Freight and Salvage, 8pm, \$14.50-15.50. Gator Beat Ashkenaz, 9pm, \$8. Open mic Starry Plough, 7:30pm.

### Dance clubs

Asia Africa Arabia Nickie's BBQ, 9pm-2am. DJ Cheb I Sabbah spins a blend of international music. Coolin' Blind Tiger, 787 Broadway, 788-4020, 9pm-2am. With TJ and guest DJs. Own There 26 Mix, 9pm-2am. Hip-hop and downtempo with residents Monkey, Stef, Kool DJ Rize, and guest Mayonnaise. Element Backflip, 10pm-2am, \$3. With residents John Paul, and Dom Some. Fury Cat Club, 9pm.

Heat Lounge Storyville, 10pm, \$5. Experimental hip-hop with rotating residents and guests.

Impulse An Sibin, 1176 Sutter, 929-1992, 9:30pm-2am. With J-Bot, Guthrie, and others spinning techno.

Jabula Hotel Utah, 8pm. Spoken word, downtempo, and drum 'n' bass with FleTop, and soundboykilling.

Karamba Glas Kat, 9:30pm-2am.

Kulture Rawhide II, 280 7th St; 820-1621.

9pm. House music.

Low Down Grooves The Top, 7-10pm. With DJs Schnezzzy, Erney, Damo, Nick, and Culam spinning downtempo, hip-hop, and funk.

Shotwell 59 3349 20th St; 647-1141, 9pm-2am. DJ What's His Fuck spins punk, thrash, and hardcore.

Soul Samba Dalva, 3121 16th St; 252-7740, 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.

Stylus Movida Lounge, 200 Fillmore; 934-8637. 9pm. DJ B-Love spins hip-hop and reggae.

Trancefusion Fuse, 493 Broadway; 788-2706. 6-10pm. With MP, Soulkid, and Ara.

### Bay Area

Club Fusetti 9pm. Hip-hop and R&B with Phiness.

Mad Hatter Bench and Bar, 120 11th St; (510) 496-6000 ext. 120. 9pm-2am, \$3-5. Underground dance music.

### Classical

Mitsuko Shirai and Hartmut Höll Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$26-38. The mezzo-soprano and pianist give a recital titled, "Our European Songbook of the Last Century."

# events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

## wednesday 8

### Benefits

'Blueprint' Southern Exposure Gallery, 401 Alabama; 401-8458, 7-11pm, \$5-20. This auction of artwork by several dozen artists

Continued on page 106

## Wednesday 8

From page 105

benefits Teaching Intermedia Literacy Tools (TILT), a nonprofit media literacy training program for young people.

### Bay Area

**'Yuba Nation 9'** benefit Berkeley Fellowship of Unitarian-Universalists, 1924 Cedar, Berk; (510) 841-4824. 7pm, \$5. The environmental activists, who are set to go on trial for protesting logging practices at Sierra Pacific Industries, speak at this fundraiser for their defense.

### Authors

**Wendell Berry** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The novelist talks about *Jayber Crow*.

**Ianthe Brautigan** San Francisco Public Library, Presidio branch, 3150 Sacramento; 292-2155. 7pm, free. The author reads from the memoir *You Can't Catch Death*.

**Sogyal Rinpoche** University of San Francisco, Ira and Lenore S. Gershwin Theatre, 2350 Turk; (510) 704-4448. 7:30pm, \$35. The author of the *Tibetan Book of Living and Dying* gives a talk titled, "Conversations with Death."

**Michelle Serros** *Modern Times Bookstore*, 888 Valencia; 282-7025. 7:30pm, free. The author discusses *How to Be a Chicana Role Model*.

**Rebecca Solnit** University of San Francisco, Lone Mountain campus, 2800 Turk; 422-6066. 7:30pm, free. The author talks about *Wanderlust: A History of Walking*.

### Bay Area

**Susan Gaines Diesel**, A Bookstore, 5433 College, Oakl; (510) 653-9965. 7:30pm, free. The novelist discusses *Carbon Dreams: A Novel of a Young Woman Scientist's Ethical Dilemmas in the 1980s*.

## thursday 9

### Around town

**Book publishing seminar** Marines Memorial Club, 609 Sutter; 673-6672. 6:30pm, \$10-12. A panel of local writers is convened to discuss the particulars of entering the book publishing industry. Author Ben Fong-Torres moderates.

**Alan Rath** San Francisco State University, Fine Arts Building, Room 538, 1600 Holloway; 338-1111. 2pm, call for price. The local artist, who specializes in robotics, electronics, and technology, gives a lecture on his work.

### Bay Area

**Marsha Mason** Osher Marin Jewish Community Center, 200 North San Pedro, San Rafael; (415) 479-2000. 7:30pm, \$12-34. The Academy Award-nominated actress is interviewed by film critic Jan Wahl.

### Authors

**Michael Thomas Ford** *A Different Light Bookstore*, 489 Castro; 431-0891. 7:30pm, free. The author discusses *It's Not Mean If It's True*.

**Russel Leong** *City Lights Booksellers and Publishers*, 261 Columbus; 362-8193. 7pm, free. The author talks about *Phoenix Eyes and Other Stories*.

**Ruthanne Lum McCunn** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The author talks about *The Moon Pearl*.

**Karl Schoenberger** *Stacey's Bookstore*, 581 Market; 321-4687. 12:30pm, free. The author talks about *Levi's Children*.

**Judith Tannenbaum** *Modern Times Bookstore*, 888 Valencia; 282-7025. 7:30pm, free. The poet discusses the memoir *Disguised as a Poem*.

## friday 10

### Around town

**Jerry Brown** First Unitarian Center, 1187 Franklin; 863-3133. 7:30pm, \$15. The Oakland mayor and Buddhist lectures on "Practicing Citizenship."

### Bay Area

**Opening celebration for Oakland Artisan Marketplace** Frank Ogawa Plaza, Oakl; (510) 238-4948. 11am-2pm, free. This new epicenter for local artisans is commemorated with a ribbon-cutting ceremony, free balloon giveaways, and music and entertainment by musician Dericque and vocal ensemble Kitka.

### Benefits

**Nutcracker Festival** Fort Mason Center, Festival Pavilion, Marina at Buchanan; 865-2000. 9am-6pm, \$10-15. Through Sun/12. See Fri/10.

**'Performance Panoply'** Jon Sims Center for the Performing Arts, 4549 Mission; 554-0402. 8pm-midnight; \$10-25. This evening of dance, spoken word, and music features Yannis Adoniou and Kunst-stoff, Justin Chin, Gina Gold, and several others. Proceeds benefit the Jon Sims Center, a multidisciplinary performing arts center for the LGBT community.

**Bay Area**  
**UAW Accuride workers solidarity benefit**  
*Full Moon Seafood Restaurant*, 228 Broadway, Oakl; (415) 641-4440. 7pm, \$30. A benefit dinner is held for the United Auto Workers Union Local 2036, whom have been locked out of their jobs at the Accuride plant in Henderson, Ky., for more than 32 months.

**Authors**  
**Martin Goldsmith** *Stacey's Bookstore*, 581

# HAMZA EL-DIN

San Francisco State University  
Knuth Hall, 19th & Holloway Aves.  
Tuesday, November 14 • 7:30 pm  
\$7 Student • \$12 General  
Tickets Info: 415-338-2467

ASSOCIATED STUDENTS  
Performing Arts  
and Lectures

**Market**; 321-4687. 12:30pm, free. The author discusses *The Inextinguishable Symphony: A True Story of Love and Music in Nazi Germany*.

**Frances Mayes** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The author gives a slide show to accompany a talk about *In Tuscany*.

## saturday 11

### Around town

**Rose planting workshop** *Garden for the Environment*, Seventh Ave at Lawton; 285-7584. 10am-noon, \$5-10. Learn how to plant roses organically at this workshop sponsored by the San Francisco League of Urban Gardeners.

**San Francisco Clay and Glass Festival** Fort Mason Center, Herbst Pavilion, Marina at Buchanan; 281-5888. 10am-5pm, \$5-6, free for 12 and under. Through Sun/12. Shop for holiday gift items and choose from more than 100 craft artisans.

### Benefits

**City Circus benefit** *AcroSports*, 639 Frederick; 665-2276. 7pm, \$7-15. Through Sun/12. The local troupe, who count acrobats, aerialists, and stilt walkers among its members, give a benefit performance for Acrosports, a nonprofit sporting center.

**Church bazaar** *Episcopal Church of the Incarnation*, 1750 29th Ave; 564-3758. 10am-2:30pm, free. Purchase Christmas decorations and gifts during this benefit bazaar, auction, and raffle for Episcopal Church Women's Charities.

**Glenridge Cooperative Nursery School auction gala** *Hall of Flowers*, Golden Gate Park; 334-1094. 6:30-11pm, \$15. This fundraiser benefits one of the oldest cooperative nursery schools in the area. Highlights of the auction include vacations in Bonaire, Costa Rica, and Hawaii.

**Nutcracker Festival** Fort Mason Center, Festival Pavilion, Marina at Buchanan; 865-2000. 9am-6pm, \$10-15. Through Sun/12. See Fri/10.

**'Performance Panoply'** Jon Sims Center for the Performing Arts, 4549 Mission; 554-0402. 8pm-midnight; \$10-25. This evening of dance, spoken word, and music features Yannis Adoniou and Kunst-stoff, Justin Chin, Gina Gold, and several others. Proceeds benefit the Jon Sims Center, a multidisciplinary performing arts center for the LGBT community.

### Bay Area

**UAW Accuride workers solidarity benefit**  
*Full Moon Seafood Restaurant*, 228 Broadway, Oakl; (415) 641-4440. 7pm, \$30. A benefit dinner is held for the United Auto Workers Union Local 2036, whom have been locked out of their jobs at the Accuride plant in Henderson, Ky., for more than 32 months.

## sunday 12

### Around town

**Islamic Art Fair** San Francisco Arab Cultural Center, 2 Plaza; (510) 548-1929. Noon-6pm, \$5. This art fair, sponsored by American Muslims Intent on Learning and Activism (AMILA), features original ceramics, photography, calligraphy, video, computer graphics, and other art objects by Bay Area Muslim artists.

**San Francisco Clay and Glass Festival** Fort Mason Center, Herbst Pavilion, Marina at Buchanan; 281-5888. 10am-5pm, \$5-6, free for 12 and under. See Sat/11.

**Houston Smith** First Unitarian Universalist Church, 1187 Franklin; 776-4580. 2pm, free. The local theologian and author lectures on "Cleansing the Doors of Perception."

### Bay Area

**College preparation workshop** Oakland Public Library, Main branch, 125 14th St; (510) 238-3848. 1:30-4:30pm, free. Get advice and tips on getting into school from local college and university representatives.

**Fall fair and educational day** Gill Tract, Marin

# 'Tales from Native California: Coyote's Journey'

Thurs/9-Sun/12, SomArts

**A** huge screen masks the performers from the audience, who witness intricately lit, prop-embellished, music-and-dance-laden explorations of mythical tales. Yep, shadow puppets have come a long way from that barking dog you used to make with your hands in front of the filmstrip projector. ShadowLight Productions specializes in shadow theater, transforming a traditional Balinese art form into a sophisticated stage show that's like watching a film acted by live performers in silhouette. The group's latest project, "Tales from Native California: Coyote's Journey," springs from a collaboration between director Larry Reed, Karuk leaders Charles "Red Hawk" Thom (who narrates the show), Clarence Hostler (who serves as ShadowLight's project manager), and a team of Native American artists from five different tribes. In all, more than 15 puppeteers, actors, musicians, and artists work their magic with painted slides and cutout figures to enact the hijinks of Coyote, a trickster figure well documented in Karuk folklore.

Thurs.-Sun., 8 p.m. (also Sat., 2 p.m., and Sun., 7 p.m.). 934 Brannan, S.F. \$12-15. (415) 648-4461. (Cheryl Eddy)



SHADOW PORTRAIT OF COYOTE AND THE SALMON SISTERS, BY I MADE MOJA

at San Pablo, Albany; (510) 496-6076. 10am-2pm, free. This event teaches sustainable urban agriculture through presentations and other activities. Children are encouraged to attend.

**Second Chances, Second Lives: Art and Rehabilitation in America's Prisons** Headlands Center for the Arts, 944 Fort Barry, Sausalito; (415) 331-2787. 4pm, \$5-7. See 8 Days a Week, page 82.

**Symposium on book arts** Mills College, Heller Room, 5000 MacArthur, Oakl; (510) 430-3250. 2pm, free. Four artists — Frances Butler, Julie Chen, Anne Siberall, and Theresa Whitehill — discuss the impact of influence on their work during a panel discussion held in conjunction with the College's "Learning Curves" exhibit.

**'Time across Cultures'** Judah L. Magnes Museum, 2911 Russell, Berk; (510) 549-6950. 2pm, free. The museum presents its annual Roselyn Yellin Memorial Lecture, with scholars Fred Astren, Benjamin Foley, and Joyce Bishop speaking on the concept of time in Jewish, Native American, and Mexican cultures.

### Benefits

**City Circus benefit** *AcroSports*, 639 Frederick; 665-2276. 11am and 3pm, \$7-15. See Sat/11.

**'Faux Queen Pageant'** Bottom of the Hill, 1233 17th St; 331-1500. 8pm, \$8-20. See 8 Days a Week, page 82.

**Nutcracker Festival** Fort Mason Center, Festival Pavilion, Marina at Buchanan; 865-2000. 9am-6pm, \$10-15. See Fri/10.

### Authors

**James Ridout** *A Different Light Bookstore*, 489 Castro; 431-0891. 7:30pm, free. The author discusses *Plantation Secrets*.

**'Unfinished Business: Selected Works of Toshio Mori'** *City Lights Booksellers and Publishers*, 261 Columbus; 362-8193. 1pm, free. Several local authors help celebrate the release of this new collection.

### Bay Area

**Berkeley preschool fair** Epworth United Methodist Church, 1953 Hopkins, Berk; (510) 527-6667. 7-9pm, \$5. Join parents and educators in this panel discussion and informative bazaar on early education philosophies and options.

## monday 13

### Around town

**'The Architecture, the Body, and the Gesture'** California College of Arts and Crafts, Timken Lecture Hall, 1111 Eighth St; 703-9562. 7pm, free. The Paris-based architect gives this lecture in conjunction with a recent exhibit at the 3A Garage gallery.

**Discussion on 'Mid-Market: A New Arts and Culture District'** Mechanics' Institute, 57 Post; 393-0100. 5:30pm, free. A panel discussion of local developers, civic leaders, and Sup. Mark Leno is held on the mechanics of creating a theater and arts district between Fifth Street and Civic Center.

**Michael Smuin and Evelyn Cisneros** Herbst Theatre, 401 Van Ness, 392-4400. 8pm, \$17. The choreographer and former dancer for the San Francisco Ballet talk about their respective careers.

### Bay Area

**Berkeley preschool fair** Epworth United Methodist Church, 1953 Hopkins, Berk; (510) 527-6667. 7-9pm, \$5. Join parents and educators in this panel discussion and informative bazaar on early education philosophies and options.

### Benefits

**'Independent Voices'** Fort Mason Center, Cowell Theater, Marina at Buchanan; (510) 704-4448. 7pm, \$25. Mother Jones magazine and the Book Council host this benefit for the 2001 San Francisco Book Festival. Participants

in the event include authors Alice Walker, Chitra Divakaruni, and the Word for Word Performing Arts Company; Sedge Thompson is the master of ceremonies.

#### Bay Area

**Barbara Kingsolver** *King Middle School, 1781 Rose, Berk; (510) 848-6767, ext. 609; 7:30pm, \$10-13.* The novelist, historian, poet, and journalist celebrates the release of her novel *Prodigal Summer* in this benefit for KPFA, 94.1 FM, an independently run radio station, and Urban Ecology, an urban design project that seeks to create nature-friendly and hospitable cities.

**Milton Shain** *Graduate Theological Union, Hewlett Library, 2400 Ridge, Berk; (510) 649-2490; 3pm, free.* The South African professor from Capetown University lectures on "Faith Communities and South Africa's Truth and Reconciliation Commission: A Historian's View."

#### Authors

**Madison Smartt Bell** *Booksmith, 1644 Haight; 863-8688; 7pm, free.* The novelist reads from *Master of the Crossroads*.

**Abha Daweser** *A Different Light, 489 Castro; 431-0891; 7:30pm, free.* The novelist reads from *Miniplanner*.

**Karen Finley** *A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670; 7:30pm, free.* See Sun/12.

**Barbara Isenberg** *Stacey's Bookstore, 581 Market; 321-4687; 12:30pm, free.* The author talks about *State of the Arts: California Artists Talk About Their Work*.

**Felice Yeskel** *Modern Times Bookstore, 888 Valencia; 282-7025; 7:30pm, free.* The author discusses *Economic Apartheid*.

#### Bay Area

**Eve Ensler** *Mama Bears Women's Books, 6536 Telegraph, Oakl; (510) 428-9684.* The author discusses *The Vagina Monologues*.

**Barbara Isenberg** *California College of Arts and Crafts, Nahl Hall, 5212 Broadway, Oakl; (510) 594-3712; 7:30pm, free.* The author talks about *State of the Arts: California Artists Talk About Their Work*.

#### tuesday 14

#### Around town

**Festival of Harps Day** *Performance: San Francisco City Hall, 1 Carlton B. Goodlett Pl; (510) 548-3326. Noon-1pm, free.* Lecture-demonstration: Koret Auditorium, San Francisco Main Library, 100 Larkin; (510) 548-3326. 2-3pm, free. See 8 Days a Week, page 82.

**'Have Computers Improved Education?** San Francisco Public Library, Main branch, 100 Larkin; 557-4277; 6-7:45pm, free. Author Dr. David Thornburg lectures on this topic; a showing of a film by the George Lucas Education Foundation follows.

**Mission job fair** *Career Link Center, 3120 Mission; 749-7503. 10am-2pm, free.* Meet potential employers from the Mission District; be sure to dress appropriately and to bring two forms of ID and a resume.

#### Bay Area

**Mata Amritanandamayi** *Marin County Civic Center, Exhibition Hall, 3501 Civic Center, San Rafael; www.ammach.org. 9:30am, free.* Through Thurs/16. Over a three-day period, this Indian holy woman and humanitarian receives the public and blesses them with a healing embrace.

**'Compassionate Friends'** *Presbyterian Church, 4101 Park, Oakl; (510) 530-5311. 7pm, free.* This nonprofit group meets on the second Tuesday of each month to offer support to bereaved parents.

#### Benefits

**Barbara Kingsolver** *Palace of Fine Arts, 3301 Lyon; 392-4400. 8pm, \$17.* The novelist, historian, poet, and journalist is interviewed by Penny Nelson in this benefit for the Seacology Foundation, which preserves island environments and cultures around the world.

**NBCCF gala** *Hyatt Regency, 1290 Sutter; 931-0337. 6:30pm, \$500-1000.* The National Breast Cancer Coalition Fund holds its second annual fundraiser, and honors both Dr. Thomas J. Fogarty, and U.S. Representative Anna Eschoo for their work.

#### Night of Heroes' gala and auction

*Marriott Hotel, Salon 9 ballroom, 55 Fourth St; 788-7788. 6pm, call for price.* Baseball legend Willie Mays's Say Hey Foundation, which helps underprivileged children through education and community support, hosts a fundraiser and auction featuring San Francisco Giants stars from past and present, including Dusty Baker, Joe Morgan, Bobby and Barry Bonds, and others.

#### Bay Area

*'Il Giacatore'* *Julia Morgan Theatre, 2640 College, Berk; (510) 428-0800. 8pm, \$100.* Through Wed/15. Opera singer Jorge Gomez stars in the lead role of the opera by Eddie Orton and Joyce Whitlaw. Proceeds from the performance benefit the Boys and Girls Club.

#### Authors

**William Berger** *A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free.* The author talks about *Verdi with a Vengeance: An Energetic Guide to the Life and Complete Works of the King of Opera*.

**Karen Finley** *Modern Times Bookstore, 888 Valencia; 282-7025. 7:30pm, free.* See Mon/13.

**Gerald W. Haslam** *Stacey's Bookstore, 581 Market; 421-4687. 12:30pm, free.* See Thurs/9.

**Toby Johnson** *A Different Light Bookstore, 489 Castro; 431-0891. 7:30pm, free.* The author discusses *Gay Spirituality*.

**Barry Paris** *Booksmith, 1644 Haight; 863-8688. 7pm, free.* The biographer talks about the reprinting of *Louise Brooks*.

#### attractions/kid stuff

**California Academy of Sciences** *Golden Gate Park; 750-7145. Daily, 9am-5pm, \$2-8.50 (free first Wed).* The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties," and "At Home in Vanuatu: Tradition in the West Pacific." Wed: Professor Rebecca M. and Jean-Paul Valette discuss the "Life Work of Clisse Dedman, Forgotten Navajo Woodcarver," 2 and 7:30pm. \$10.

**Exploratorium** *3601 Lyon; 563-7337. Tues-Mon, 10am-5pm; Wed, 10am-9pm, \$2.50-9 (free first Wed).* The museum features hands-on exhibits relating to art, science, and human perception; current exhibits include "The Changing Face of Women's Health," a new exhibit, "Traces of Time," opens Wed/7. Wed: The "2nd Wednesdays" series kicks off with "Edible Complex," 7pm. See 8 Days a Week, page 82.

**'Family Sunday with Carmen Lomas Garza'** *Fort Mason Center, Building C, room 260; 775-0991, ext 107. Sun, 1-3pm, free.* The artist and author leads a "papel picado," or paper cutouts, workshop, and signs copies of her books *Magic Windows and Making Magic Windows*.

**Chris Molla and Gayle Schmitt** *Noe Valley Ministry, 1021 Sanchez; 221-4133. Sun, 4pm, \$6-8.* The singers and their band lead a sing-along concert for children and their grownups.

**Randall Museum** *199 Museum Way; 554-9600. Tues-Sat, 10am-5pm (closed Sat/11 for Veteran's Day).* \$6-7. This museum has exhibits and activities for kids. Exhibits include "Trash Bash," an exhibit that teaches how to conserve natural resources with illustrations and graphics. A new exhibit, "Essentially an Estuary: Our Beloved Bay," opens Fri/10.

**San Francisco Maritime National Historical Park** *Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm, \$2-5.* In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore.

**San Francisco Zoo** *Sloat at 45th Ave; 753-7080. Daily, 10am-5pm, \$3-11.* Check out the zoo's newest attractions, a rare white alligator residing in "Bon Temps Swamp," a custom-made habitat, and a meerkat and prairie dog exhibit.

**Strybing Arboretum and Botanical Gardens** *Golden Gate Park, Ninth Ave at Lincoln; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm, free.* Current exhibits include a tribute to Victorian women horticulture illustrators.

**Watercolor class** *Sunnyside Conservatory, 236 Monterey; 905-4418. 1-3pm, free.* Local instructor and educator Paula Roberts

Pangaro leads this children's painting class.

#### Bay Area

**Chabot Space and Science Center** *10000 Skyline, Oakl; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm, \$5.50-8.* This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting.

**Children's Fairyland USA** *699 Bellevue, Oakl; (510) 452-2259. Mon-Fri, 10am-4pm; Sat-Sun, 10am-5pm, \$5.* This 3-D storybook theme park features rides and entertainment for kids, including a play for children, "The Blue Bird," 11am, 2 and 4pm.

**'Fun with Physics'** *Oakland Public Library, MLK, Jr., branch, 388 Ninth St, Oakl; (510) 238-3400. Thurs, 11am, free.* Professor I.M. Smart demonstrates the wonder of science during this presentation.

**Lawrence Hall of Science** *Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Daily, 10am-5pm, \$3.75.* The public science center features all types of exhibits, films, and activities for adults and children.

**Oakland Zoo** *9777 Golf Links, Oakl; (510) 632-9525. Daily, 10am-4pm, \$3.50-6.50.*

**Parking** \$3. More than 300 animals from around the world occupy 100 acres of land; check out the new Wart Hog exhibit.

**Quilting bee** *Oakland Public Library, Golden Gate branch, 5606 San Pablo, Oakl; (510) 597-5023. Tues, 6:30pm, free.* Learn how to quilt and finish a quilt begun by students from Santa Fe Elementary School.

**'Three Little Pigs'** *Berkeley Public Library, South branch, 1901 Russell, North branch, 1170 The Alameda, Berk; (510) 649-3943. Tues, South branch, 3:30, North branch, 7pm, free.* Roger Mara and his Snapdragon Puppets performs the classic children's tale.

#### every week

**'Caregiving 101'** *California Pacific Medical Center, Women's Health Resource, 3698 California; 824-3269. Tues, 6pm, free.* These free classes help teach you how to assist a loved one living with HIV or cancer.

**Figure drawing session** *SPEC's, 12 Saroyan; 391-3191. Sun, 1pm, \$12.50.* This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

**'First Ten Years of American Communism'** *New Valencia Hall, 1908 Mission; 864-1278. Wed, 7-8:30pm, free.* Through Wed/15. The Freedom Socialist Party begins its discussion of James P. Cannon's historical work.

**'Introduction to Buddhist Meditation'** *Old St. Mary's Church, Paulist Center Bookstore, room 5, 660 California; 585-9161. Mon, 12:30-1:15pm, donation.* Buddhist nun Gen Wangchen teaches this ongoing drop-in class on philosophy and meditation.

**Lyric** *123-127 Collingwood, 1-800-246-PRIDE.* Various ongoing events; call for times and prices. This center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and younger.

**Opera workshops** *Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2-5pm, 6-9pm, Fri, 6-9pm, Sat, 10am-1pm, 2-5pm, free, reservations required.* Visiting composer and librettist Carla Luero conducts a series of workshops in various vocal disciplines; call for details.

**Precita Eyes' Mission mural walks** *Precita Eyes Mural Arts Center, 2981 24th St; 285-2287. Sat-Sun, 1:30pm, \$2-10.* Tour over 70 murals in the Mission during this six-block walk.

**'SF Games'** *Cafe Commons, 3161 Mission; 679-3678. Fri, 7-10pm, free.* Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group.

**Wine tastings** *Hats Off! Wine Merchant, 3701 Geary, Number 102; 750-9707. Fri, 3pm, Sat-Sun, noon, free.* Sample wines from France, California, and other exotic locales.

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**4 Speed • Flush**

**Sat 11/11 Filthmilk**

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**Wed 11/15 Vena Cava (San Diego)**

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From page 107

# art

Art listings are compiled by Genevieve Kramer. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Glen Helfand and Megan Wilson.

## museums

**Asian Art Museum** Golden Gate Park (near 10th Ave at Fulton); 379-8801. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm; for the duration of "Golden Age," extended evening hours Thurs-Sat until 9pm). Regular admission: \$7, \$5 seniors, \$4 youths; "Golden Age" exhibit requires \$6-per-person surcharge. "Between the Thunder and the Rain: Chinese Paintings from the Opium War

Through the Cultural Revolution, 1840-1979." More than 100 paintings, handscrolls, albums, and fans from a private collection. Through Jan 14, 2001.

**California Historical Society** 678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for five and under and members. "Cut & Paste: California Scrapbooks." Exhibit includes scrapbooks, diaries, and photo albums from the late 19th and 20th centuries. Through Dec 31.

**California Palace of the Legion of Honor** Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "An American Focus: The Anderson Graphic Arts Collection." Almost

200 prints, monotypes, and multiples go on display as part of the Anderson Graphic Arts Collection. Through Dec 31.

**Cartoon Art Museum** 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Ridiculing the Rhetoric: Cartoons from the Campaign Trail." Through Sun/12. "Trick or Treat: 50 Years of Wacky Cartoon Costumes." Through Dec 10. "Selections from the Permanent Collection." Ongoing.

**M.H. de Young Memorial Museum** 75 Tea Garden Drive, Golden Gate Park; 863-3330. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths (free first Wed). "From Three Continents: Textile Acquisitions, 1996-2000." Through Dec 31. "Art of Oceania." Works from Pacific Island regions. Ongoing. "Gallery One: An Art Exhibition for Children." Ongoing. "A New de Young in Golden Gate Park: Concept Plan by Herzog and de Meuron." Ongoing.

**Jewish Museum** 121 Steuart; 543-8880. Sun-Wed, 11am-5pm; Thurs, 11am-8pm. Call for prices. \$5, \$3 students and seniors (free first Mon; Thurs 6-8pm), free for 11 and under and members. "Light, Life, Libeskind: A Look at the New Jewish Museum San Francisco." Through Jan 28, 2001.

**Mexican Museum** Fort Mason Center, Bldg D, Marina at Laguna; 441-0404. Wed-Sun, 11am-5pm (first Wed, noon-7pm). \$4, \$3 students and seniors (free first Wed). "Chicanos en Mictlán: Dia de los Muertos in California." Through a survey of the history of the Day of the Dead observances in California, the Mexican Museum traces the evolution of the holiday and its transplantation to the United States. Through Dec 31.

**Museo Italo Americano** Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Beniamino Bufano: A Retrospective." Various sculptures, paintings, prints, poems, and mosaics highlight the career of the famed San Francisco sculptor.

Through Jan 14, 2001.

**San Francisco Museum of Craft and Folk Art** Fort Mason Center, Bldg A, Marina at Laguna; 775-0990. Tues-Fri and Sun, 11am-5pm; Sat, 10am-5pm. \$3, \$5 families, \$1 students and seniors (free Sat, 10am-noon; first Wed, 11am-7pm). "A Tribute to Dorothy Weiss." A celebration of one of the West Coast's most committed exhibitors of ceramic and glass. Through Nov 26. "Death and Memory: Mexico's Dia de los Muertos." Various objects used to celebrate Mexico's Day of the Dead are on display in conjunction with the Mexican Museum's "Chicanos en Mictlán" exhibit. Through Nov 26.

**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (closed Wed). \$9, \$6 seniors, \$5 students, 13 and under and members free (first Tues; half-price Thurs, 6-9pm).

"The Darker Side of Playland: Childhood Imagery from the Logan Collection." Thirty works explore and undercut the traditionally blissful imagery of childhood. Through Jan 2001. "Celebrating Modern Art: The Anderson Collection." More than 330 paintings, sculptures, and works on paper will take up three floors of gallery space in this selection of works from the Anderson collection. Through Jan 15, 2001. "Double Feature: New Works by Nick Crowe and Gary Hill." Two media artists look at how technology affects human experience. Through Jan 15, 2001. "Paul Klee: Conductor of Color." More than a dozen paintings provide insight into the artist's use of color. Through April 3, 2001. "Hiroshi Sugimoto: The Architecture Series." Thirteen photographs of 20th-century architecture from around the world. Fri 10-March 4, 2001. "Selections from the Permanent Collection of Architecture and Design." Work by modern architects and designers. Nov 10-March 4, 2001.

**Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Tom Friedman, 00." A ten-year survey of

works by the American artist. "Juvenalia." Both exhibits through Jan 28, 2001.

## Bay Area

**Angel Island Immigration Station** Men's Barracks, Angel Island; (415) 543-0520. Accessible by ferry from Tiburon, (415) 435-2131; San Francisco, Oakland, Alameda, and Vallejo, (415) 773-1188. Daily, 11am-3pm. "Prisoners of Age." An exhibition of photographs looks at elderly prisoners in North America. Through Dec 31.

**Judah L. Magnes Museum** 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part I of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

**Marin Community Foundation** 17 E. Sir Francis Drake Blvd, Ste. 200, Larkspur; 499-8350. Mon-Fri, 9am-5pm. "Community Creates Art!" works by Canal Arts of Pickleweed Park, Cedars Center of Marin, and Marin Interfaith Youth Outreach. Through Jan 4, 2001.

**Mills College Art Museum** 5000 MacArthur, Berk; (510) 430-2164. Tues-Sat, 11am-4pm; Sun, noon-4pm. Free. "Tom Holland: The First Five Years' Work." Expressionism by the Berkeley-based artist (reception Sun/12, 2-4pm). Nov 9-Dec 23.

**Museum of Anthropology** 103 Krober Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. Through June 30, 2001. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999.

Through June 30, 2001. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. Through June 30, 2001.

**Oakland Museum of California** 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm).

\$6, \$4 seniors and students. "La Flor y la Calavera: Altars and Offerings for the Days of the Dead." Artists, community groups and students display traditional altars, photography, and sculpture. Through Nov 26. "California Species: Biological Art and Illustration." Works that focus on detailing native California species and habitats. Through May 2001. "Secret World of the Forbidden City." Art objects from the Chinese Imperial Court during the Qing dynasty. Through Jan 24, 2001.

"Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement." 100 pieces of pottery produced by tuberculosis patients between 1911 and 1918. Nov 11-April 29, 2001.

**UC Berkeley Art Museum** 2626 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "Shirin Neshat/MATRIX 187 Turbulent." Dual-screen sound and film installations address the social, political, and psychological experience of women in contemporary Islamic societies. Through Sun/12.

"Wolfgang Laib/MATRIX 188 Pollen From Pine." Installation created using pine tree pollen. Through Dec 17. "Amazons in the Drawing Room." Works by Romaine Brooks. Through Jan 16, 2001. "Amazons in the Drawing Room," is a traveling retrospective devoted to painter Romaine Brooks, whose early-20th-century canvases depict the artist's own marginalized yet moneyed milieu: a European lesbian demimonde. While some of her works may be too heavily rooted in portrait conventions of her time to remain fresh, others are classic works that confidently realign art history with queer history. Shirin Neshat's video installation *Turbulent* creates an uneasy musical dialogue between men and women in traditional Islamic culture.

German artist Wolfgang Laib's gorgeous floor installation features pale yellow pine pollen sifted on the cement floor; seen from above (which is the only way you can see it), the large, monochromatic rectangle seems almost to levitate transcendently — though it may spark unwarranted terror in allergy sufferers. (Helfand) "Continuous Replay: The Photographs of Arnie Zane" (on display at Pacific Film Archives, 2625 Duran). Through Jan 8, 2001.

## galleries

### Opening

**Ampersand International Arts** 1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm. "barbed wire series," works on paper by Yahiro Esaki; "the rabbit and the moon, endlessly, playfully, having joyful conversation," a photographic installation by Haruko Sasaki (reception for both artists, Fri/10, 5-8pm). Nov 10-Dec 8.

**Aurobora Press** 147 Natoma; 546-7880. Mon-Sat, 11am-5pm. Works on paper by Roberto Juarez. Through Sat/11. Monotypes with drawing, by Wes Mills. Nov 11-Dec 16.

**California College of Arts and Crafts** Logan Galleries, 1111 Eighth St; 551-9210. Mon,

Wed-Sat, 11am-5pm; Tues, 11am-9pm

(closed Nov 23-25). "i live here," Laurent Ciluffo, Kim DeMarco, John Ritter, Marina Sagona, and Takeshi Tatadzu present illustrations of their hometowns. Through Dec 16.

"Maeda@Media," digital books, posters, and new sculpture by John Maeda. Through Dec 16. "Scanner," 11 artists incorporate or respond to the latest innovations in digital media (reception Fri/10, 6-8pm). Nov 11-Dec 16.

**Campbell-Thiebaud** 645 Chestnut; 441-8680. Tues-Fri, 11am-5pm; Sat, noon-4pm. Paintings by Gordon Onslow Ford. Through Sat/11. "Work from the Family Collection," by Charles Howard, 1899-1978 (reception Tues/14, 5-7pm). Nov 14-Dec 16.

**B48 Community Space** 848 Divisadero; 701-1619. Call for hours. "Unexpected Grace," three queer men muse on body and spirit (opening ritual Sat/11, 8pm). Through Nov 11-26.

**Gallery 16** 1616 16th St; 626-7495. Mon-Fri, 9am-5pm. "Carry the One," new paintings by Xylor Jane (reception Thurs/9, 6-9pm). Nov 9-Dec 22.

**Gallery Paule Anglim** 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. New works by Nayland

## 'The World on Its Head'

Through Nov. 25, San Francisco Art Institute

The Flemish notion of *der wereld op zijn kop*, or "the world upside-down," accurately describes this wacky exhibition of nine contemporary artists from Belgium, a country that reflects a complex confluence of cultures, languages, and political factions. Those challenges are not unlike the ones strongly felt today in San Francisco, making the venue for this show especially interesting. Individually, the work does seem similar to the conceptual, ironic, abject sensibility of much of the art currently being created in the Bay Area. However, as a collective body it feels distinctly of its own origins. At the entrance to the gallery, and setting the tone for this topsy-turvy ride, is Christine Clinckx's feminist video work, *I Wanna Be Loved by You*. A blond-wigged woman flies through the streets of Antwerp on a red rocket, maniacally singing the Marilyn Monroe classic. Similarly influenced by women's roles and their power is Anne-Mie Van Kerckhoven's multimedia *Head Nurse*, a project combining a series of primitive pornographic pinups with abstract high-tech concepts of artificial intelligence. Of a more controversial nature are Wim Delvoye's tattooed pigs, Henry and Katerina. Delvoye had local tattoo artist Karen Rose permanently mark the two animals, transforming the pair into works of art and sparing them from the slaughterhouse.

Originally, the pigs were housed in a pen atop the Art Institute's roof, but owing to their rapid growth (two pounds a day), they have since been placed in a new home. A video chronicling the pigs' path to art stardom is still on view. Additionally, the exhibition features several intriguing interactive pieces, including Honoré d'O's playful PVC sculptural installation. "The World on Its Head" is a good example of how the Art Institute interweaves its academic and public programming, bringing international artists in contact with students through participation in seminars and studio visits — and introducing these artists to the greater Bay Area through exhibitions and public lectures. Mon-Sat, 11 a.m.-6 p.m.; Walter and McBean Galleries, 800 Chestnut, S.F. (415) 749-4507. (Megan Wilson)



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Blake and Andrew Masullo (reception for both artists Thurs/9, 5:30-7:30pm). Nov 8-Dec 2.

**Thelma Harris Gallery** 5940 College, Oakl.; (510) 654-0443. Tues-Fri, 11am-7pm; Sat, noon-5pm. "Tribute Exhibition to William Tolliver," featuring original works and limited-edition prints for sale (reception Fri/10, 7-9pm). Fri/10-Wed/22.

**Hespe 1764 Union**; 776-5918. Wed-Sat, 11am-6pm; Sun, noon-5pm. "Stack Paintings," mixed media by Byron Spicer (reception Thurs/9, 6-8pm). Nov 9-Dec 13.

**Istituto Italiano di Cultura** 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "Forty Slate Works from Liguria," by Danilo Giusti (reception Thurs/9, 6pm). Nov 9-Dec 8.

**Meridian** 545 Sutter; 398-7229. Tues-Sat, 1-5pm. New paintings and works on paper from Rio de Janeiro by Malu Fattorelli (reception Thurs/9, 6-8pm). Nov 9-Dec 16.

**Quotidian** 760 Market, Ste 252; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Window projections by various artists (reception Thurs/9, 5-7pm). Thurs/9-Thurs/16.

**San Francisco Women Artists Gallery** 370 Hayes; 552-SFWA. Tues-Wed and Fri-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "Expressions," a small-format exhibit (reception Thurs/9, 5:30-7:30pm). Nov 9-Nov 25.

**SomArts** 934 Brannan; 552-2131. Tues-Sat, noon-4pm. "Body of Work," experimental printmaking by Laura Lengyel (reception Wed/8, 5:30-7:30pm). Nov 8-Nov 27.

**Terrain** 165 Jessie, Second fl.; 543-0656. Wed-Sat, 11am-5:30pm. "Once upon a Time," various works interpreting the meaning of famous nursery rhymes and fairy tales. Through Sat/11. "Cardinal Points: The Autumnal Portfolio," new sculpture and painting by various artists (reception Tues/14, 5:30-8pm). Nov 14-Dec 9.

**3A Garage Architecture Gallery** 27 South Park; 543-3347. Tues-Fri, 11am-5:30pm; Sat, 11am-4:30pm. "San Francisco, The Grid Meets the Hills," works by Florence Lipsky (reception Thurs/9, 6-8pm). Nov 9-Dec 2.

**Tinhorn Press and Gallery** 528 Laguna; 626-1508. Call for hours. "The Lead Canvas Series," works by Stephen Lynch (reception Thurs/9, 5:30-9pm). Nov 9-Nov 30.

## Bay Area

**Berkeley Art Center** 1275 Walnut, Berk.; (510) 644-6893. Wed-Sun, noon-5pm. "Ethnic Notions: Black Images in the White Mind," Janette Faulkner's collection on racial stereotypes and commercial imagery. Through Sun/12. "Against All Odds: Talent, Ingenuity, and Disability," works by artists with disabilities (reception Sun/19, 2-4pm). Nov 11-Dec 16.

**The Red Door** 4001 San Leandro, Ste 33, Oakl.; (510) 261-4517. Sat/11-Mon/13, noon-6pm; also by appointment. "An Unprecedented Flight," by Molly Reilly; "Electric Sun/Empty Cities," by Shanna Maurizi; "Untitled Video Stills," by Hannah Henry (reception Fri/10, 6-9pm). See 8 Days a Week, page 82.

**21 Grand** 21 Grand, Oakl.; (510) 444-7263. Thurs, noon-8pm; Fri-Sun, noon-6pm. "Urban Expressionism," recent artworks by David Benzler (reception Thurs/9, 7pm). Nov 9-Dec 3.

## Ongoing

**Albers** 760 Market; 391-2111. Wed-Sat, 10am-2pm. "Drawings, Holman," by Helen Kalvak. Through Sat/11. "Visionary Sculpture from Taloyaak," by Maudie Ohiktook and Joe Poodlat.

Through Dec 2.

**Alliance Française** 1345 Bush; 775-7755. Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat, 9am-1pm. "Above Paris," aerial photographs by Robert Cameron (reception Thurs/9, 6-8pm). Through Nov 24.

**ArtHaus** 1053 Bush, Ste 2; 922-8219. Call for app't. "Paper Products: Works in, on, and about Paper," featuring works by Adam Kurtzman, Suzanne Benton, Samuel Fleming Lewis, and more. Through Dec 30.

**Artists' Television Access** 992 Valencia; 824-3890. Mon-Sat, 10am-10pm (call first). The San Francisco Print Collective is responsible for such images as one of a Mission and 24th Street signpost infested by flies with the headline "The Dot Com Plague: Appropriation Culture/La Cultura de la Apropiación"; a "Wanted" poster, offering no reward for Joe O'Donoghue and his "crimes against the

people"; and, more recently, an endorsement for Propositions L, H, and N proclaiming, "Love your Home and your Neighborhood." These clever, labor-intensive works of public art have been produced by a loosely organized group of 22 screen printers from the Mission Cultural Center. The collective's exhibition at Artists' Television Access invites viewers to see the full range of the group's efforts. Through Mon/20. (Wilson)

**Balazo/Mission Badlands Gallery** 2811 Mission; 920-0896. Sat-Sun, 1-6pm. "Corpus Carnaval," photography of the human form by Liz Cohen, Marcy Mendelson, Marina Ekman, Scott Robertson, Maria Eugenia Bejarano, and Loree Anthony. Through Mon/20.

**Braunstein/Quay** 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "How to Live," vintage photography by Kimberly Austin (reception Sat/11, 3:30-5:30pm). Through Dec 2.

**Chinatown Community Arts Program Gallery** 750 Kearny, Third fl.; 957-1146. Tues-Sat, 10am-4pm. "Music in a Movement: Emerging API Identity in the '70s" various works. Through Sat/11.

**Crown Point Press** 20 Hawthorne; 974-6273. Tues-Sat, 10am-6pm. "Winter Group Exhibition," etchings and woodcuts by various artists. Through Dec 30.

**Dolby Chadwick** 266 Sutter, Fourth fl.; 956-3560. Tues-Sat, 10am-6pm. Recent works by Mari Marks Fleming. Through Sun/18.

**871 Fine Arts** 49 Geary; 543-5155. Tues-Sat, 10:30am-5:30pm. "From Paper: Mosaics and Cut-Outs," works constructed from inexpensive paper materials by Dan Max. Through Dec 24.

**Fine Arts Gallery** 1600 Holloway, SFSU; 338-6535. Mon-Sat, noon-4pm. 2000 Stillwell Student Art Exhibition (reception Tues/14, 4-6pm). Nov 13-Dec 9.

**Focus Gallery** 2423 Polk; 567-9067. Tues and Thurs, noon-9pm; Sun, Wed, Fri, and Sat, noon-6pm. "Street Wise," urban America as seen by the New Zealand photographer Matthew Johnstone (reception Thurs/9, 6-9pm). Through Nov 30.

**Fuse** 493 Broadway; 788-2706. Mon-Fri, 5pm-2am; Sat-Sun, 6pm-2am. New works by Stephen Tompkins. Through Nov 30.

**Galeria de la Raza** 2857 24th St; 826-8009. Tues-Sat, noon-6pm. "Heaven," digital mural by Alma Lopez (reception Sat/11, 7-9pm). Through Dec 14.

**Brian Gross Fine Art** 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New works by Ed Moses. Through Dec 2.

**Haines** 49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). "River," photographs and installation by Andy Goldsworthy. Through Dec 2.

**Herbst International Exhibit Hall** 385 Moraga; 824-6521. Thurs, noon-8pm; Fri-Sun, noon-5pm. "New Fangle 2000," works by emerging artists working with technology-based media. Through Sun/19.

**Hosfelt** 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Stainless Steel Paintings," works by Roy Thurston; "Out of a Bandbox," paintings by Andrea Higgins; "Reflecting Air," paintings by Leonard Paschoal. Through Wed/22. See Critic's Choice.

**Kalart** 855 Sansome; 693-9272. Mon-Sat, 10am-6pm; Sun, noon-6pm. "Silk and Steel," watercolors and sculptures by Elaine Badgley Arnoux and Harold Kozloff. Through Mon/13.

**Meyerovich** 251 Post, Fourth fl.; 421-7171. Mon-Fri, 9:30am-6pm; Sat, 10am-5:30pm. "Picasso: Classical to Abstract," over 60 works exploring the artist's fascination with the female figure. Through Fri/17.

**Mission Cultural Center** 2868 Mission; 821-1155. Mon-Sat, 10am-6pm. "La Ultima Parada/The Last Stop," a traditional annual Day of the Dead exhibit. Through Nov 30.

**Modernism** 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. "Getting Bigger," works by Jean Charles Blaiss; "New Works on Paper," by Glen Baxter. Both exhibits through Dec 23.

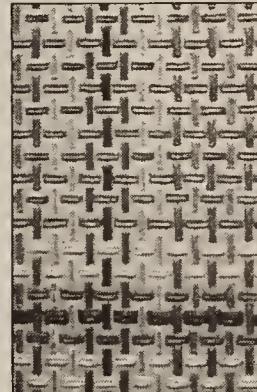
**New Langton Arts** 1246 Folsom; 626-5416. Wed-Sat, noon-5pm. "C2C (Consumer to Capitalist)," a group exhibition curated by Courtney Fink. Through Sat/11.

**New Conservatory Theater** 25 Van Ness; 777-8242. Sun-Sat, 9am-5pm. "Speed of Light-A Retrospective," oil paintings by Patti Chastain Haag (reception Tues/14, 5-7pm). Through Wed/22; also Jan 3-31, 2001.

**Rizzoli** 117 Post; 983-0370. Tues-Sun, 10am-7pm. "As I See It," portraits by Greg Gorman. Through Sat/18.

Continued on page 110

## critic's choice: art



DETAIL OF SWATCH (HIP), 2000, BY ANDREA HIGGINS

## Andrea Higgins

Through Nov. 22, Hosfelt Gallery

At first glance, Andrea Higgins's series of oil paintings resemble cool, elegant op art—meticulously rendered little lines that form optically vibrating patterns. However, Higgins, a recent San Francisco Arts Institute graduate, finds her inspiration in a homey box of fabric samples. Each of her canvases is essentially a magnification of a woven pattern, and each brings with it a rush of associations, from fashion to emotion. A fair number are tweedy, bringing to mind a stately milieu and the people who might inhabit it; for example, two pieces, a brown and blue herringbone and a muted gray weave, are titled *Portrait of My Grandmother*. Another, titled *Ritual*, inflates a red checkered gingham embellished with clover-shaped flourishes, immediately evoking a sense of kitchen domesticity. In her artist's statement, Higgins names traditional Indonesian textiles as an inspiration: "Just as fabric is the end result of weaving together a multitude of single threads, my paintings are an accumulation of humble marks, none of which can stand alone," she writes. With these pictures, Higgins also alludes to classic no-

tions of the digital, as the binary system of weaving is considered to comprise the earliest roots of the computer. But her pictures, while flawless, labor-intensive endeavors, are hardly clinical. They're dynamic visual textures that resonate on many levels. Tues.-Sat, 11 a.m.-5:30 p.m., 430 Clementina, S.F. (415) 495-5454. (Glen Helfand)

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## Galleries

From page 109

**Ruby's Clay Studio and Gallery** 552A Noe; 558-9819. Sun-Sat, 9am-7pm. "Functional Geometric Forms in Porcelain," recent works by Kathryn Fly. Through Tues/14.

**San Francisco Academy of Art College Gallery** 688 Sutter; 931-5892. Mon-Fri, 9am-5pm. Recent works by Tina Lynn Deane. Through Fri/10.

**San Francisco Museum of Modern Art Rental**

**Gallery** Fort Mason Center, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings by Maurice Lapp, Matt Phillips, Carol Summers, and Michael Osborne. Through Dec 1.

**S.F. Art Institute** 800 Chestnut; 771-7020. Mon-Sat, 11am-6pm. Walter and McBean Gallery: "The World on Its Head," works by nine Belgian artists. Through Nov 25. See Critic's Choice.

**S.F. Arts Commission Gallery** 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. "After the Storm," environmental photography by Bob

Walker. This retrospective exhibition of photographs by Bob Walker showcases the stunning beauty of the barren yet saturated landscapes captured in his work — landscapes that appear exotic at first but are actually photographs of the East Bay. Walker's shots of landscapes conjure up the style of the Old Masters — ominous, cerulean clouds rolling over the ocean at sunset, gently sloping hills of velvety green, a hazy light cast across a lake that shimmers with the red and golds of the dry season. Through Sat/18. (Wilson)

**S.F. Camerawork** 115 Natoma; 764-1001. Tues-Sat, 12-5pm. For "Democracy — The Last Campaign," Margaret Crane and Jon Winet have spent the past year observing and documenting the psychosocial dynamics of American public life in connection with the political activity surrounding the 2000 presidential election. The result is a brilliant blurring of the boundaries between art and politics, fact and fiction, and social and corporate agendas. The show mixes the visual aesthetics and graphic design of the news media with incongruous combinations of photography, graphics, and sound; there's also a video projection featuring interviews with campaign supporters mixed with "behind the scenes" moments that become increasingly uncomfortable yet impossible to turn away from. Through Sat/18. (Wilson)

**Marcel Sitcoske** 251 Post; 434-4804. Mon-Sat, 10am-6pm. "Reading the Water," photographs by Ray Charles White. Through Jan 6, 2001.

**Toomey-Tourell Fine Art** 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "objects and icons," new mixed media works by monika jm. lin (reception Thurs/9, 5:30-7:30pm). Through Nov 30.

**Triangle Gallery** 47 Kearny St; 392-1686. Tues-Sat, 11am-5pm. "35 Years of Working Together," paintings by Masando Kito. Through Nov 25.

**Stephen Wirtz Gallery** 49 Geary. Bankers Investment Building; 433-6879. Call for hours. Kathryn Spence's endearingly funky installation of new work transforms the austere Stephen Wirtz Gallery into what looks like a functional studio-workshop. The gleaming wood floors are strewn with untidy piles of color-sorted rage, heaping mounds of ripped fabrics, old underwear, and lint balls. These piles are not presented as artworks but, rather, as evocative source material. While not a major departure from her previous work, Spence's quirky assemblage aesthetic still holds grittiness, satisfying power — especially in this smooth, computer-moneyed period. Through Sat/11. (Helfand)

**Vorpal** 393 Grove; 397-9200. Tues-Sat, 11am-6pm. "Art of the Vine," various artists celebrate the joy of wine. Through Dec 22.

**Stephanie Wirtz** 49 Geary. Bankers Investment Building; 433-6879. Call for hours.

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# stage

Stage listings are compiled by Genevieve Kramer. Performance times may change; call venues to confirm. Reviewers are Kim Brooks, Rita Feliciano, and Brad Rosenstein. Dance commentator is Sima Belnar. See 8 Days a Week for information on how to submit items to the listings.

## theater

### Opening

**Great Religions of America** *The Marsh*, 1062 Valencia; 826-5750. \$10-15. Opens Thurs/9, 8pm. Thurs-Sat, 8pm (no show Nov 23).

Through Dec 16. Charlie Varon directs the world premiere of Frank Wortham's play about sex, fashion, drugs, guns, virgins, and rock stars.

**Joe Louis Blues** *Thick House*, 1695 18th St; 401-8081. \$10-20. Previews Fri/11-Sat/12, 8pm. Opens Mon/13, 8pm. Runs Thurs-Sun, 8pm. Through Dec 10. Thick Description theater company performs Oliver Mayer's play set in a Harlem jazz club of 1942.

**Serial Murderess, A Play in Three Axe** *Venue* 9, 252 9th St; 289-2000. \$12-15. Opens Thurs/9, 8pm. Runs Thurs-Sun, 8pm (gala fundraiser, Sat/11, 8pm, \$25; no show Nov 24); Nov 27, 8pm. Through Dec 3. See 8 Days a Week, page 82.

### Bay Area

**Dinner with Friends** *Berkeley Repertory Theatre*, 2025 Addison, Berk; (510) 647-2949.

\$16-51. Previews Fri/10-Sat/11 and Tues/14, 8pm; Sun/12, 7pm. Opens Wed/15, 8pm. Runs Tues, Thurs-Sat, 8pm (also Sat-Sun and Dec 7, Dec 21, Jan 4, 2pm); Wed, 7pm. Through Jan 5, 2001 (no shows Nov 23 or Dec 24; no matinees Dec 9 or Dec 23). Richard Seyd directs the Berkeley Repertory Theatre's production of Donald Margulies's Pulitzer Prize-winning play.

**The Weir** *Berkeley City Club*, 2315 Durant, Berk; (510) 843-4822. \$26-35. Previews Fri/10-Sat/11 and Wed/15, 8pm; Sun/12, 2pm. Open Thurs/16, 8pm. Runs Tues-Sat, 8pm (no show on Nov 23); Sun, 2 and 7pm. Through Dec 17. Tom Ross directs the Aurora Theatre Company in Conor McPherson's modern-day ghost story.

### Ongoing

**All's Well Kilowatt**, 3160 16th St; 522-2932. \$10. Sat, 8pm. Through Nov 25. Sex-Club Shakespeare puts a naughty spin on the Bard's *All's Well That Ends Well*.

**Dark Thanksgiving Special Performance** Mon, 11/27\*

**Info/Res.** 415.289.2000

written & performed by

Amanda Moody

directed by

Melissa Weaver

**Serial Murderess**

**A PLAY IN 3 AXE**



**Arrivals/Departures** *Exit Theatre*, 156 Eddy; (510) 655-0813. \$10-15. Runs Thurs-Sat, 8pm (no show Nov 9, Nov 23, Dec 7). Special shows Nov 24-25, 8pm; Nov 26, 7pm. *Julia Morgan Center for the Arts*, 2640 College, Berk. Through Dec 9. The Shotgun Players present a new play by San Francisco writers Tania Katan and Daniele Nathanson.

**Beach Blanket Babylon** *Club Fugazi*, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-60. Wed-Thurs, 8pm; Fri-Sun, 7pm (also Sat, 10pm; Sun, 3pm). Open-ended. "George W. Bush," "Al Gore," and "Joe Lieberman" are the newest additions to the wacky cast of characters in Steve Silver's ever evolving fairy tale.

**Corpus Christi** *New Conservatory Theatre Center*, 25 Van Ness; 861-8972. \$15-25. Wed-Sat, 8pm (also Nov 12, Nov 26, and Dec 3, 2pm). Through Dec 9. Terrence McNally's controversial play not only recounts biblical trials, but also has endured a few trials of its own, ranging from picketing to death threats. As with most such causes célèbres, it's hard to see what all the fuss was about: the play simply and humbly offers up its version of the Gospels. Transferring this time-honored story to the world in which he grew up — 1950s Corpus Christi, Texas — and having the Jesus figure be gay is clearly a deeply personal act for McNally, and underneath all the play's wild humor and revealing anachronism is a sincere and brave attempt to claim spirituality for everyone. Director Ed Decker does some of his finest, freest work to date in staging McNally's easygoing morality play, and the large if uneven cast seems to be having a ball. The play has its hiccups, but overall this is an exhilarating theatrical act of faith, hope, and warning. (Rosenstein)

**Dutchman and Desdemona: A Tale about a Handkerchief** *Phoenix Theatre*, 655 Geary; 359-0880. \$15. Thurs/9-Sat/11, 8pm. Humor has a way of making social commentary go down without the aftertaste of didacticism. The double bill that makes up Bare Bones Theatre's latest production is a case in point. *Dutchman*, a pseudosupernatural play set in the 1950s, is about a black man harassed by a psychotic white woman — raising provocative questions about race and sexuality. However, the one-act is so bogged down in heavy-handed symbols (including several Edenic apples) that playwright Amiri Baraka's political agenda pokes through the seams of the text; what's more, the acting is not nuanced enough to save the play from its pretensions. However, *Desdemona*, Paula Vogel's revision of *Othello*, explores Shakespeare's female characters through dialogue that is hilarious and poignant. All three actors flesh out Vogel's reinvention of the women with energy and originality; in particular, Lauren Grace has great success in transforming the obedient, saintly Desdemona into a playful, sexually voracious adulterer. (Brooks)

**Fear and Misery of the Third Reich** *Build*, 483 Guerrero; 751-0439. \$10. Fri-Sat, 8pm. Through Sat/18. Theater Rhubarb presents Brecht's little-seen vignettes exploring the paranoia felt in prewar Nazi Germany.

**God's Donkey: A Play on Moses** *A Traveling Jewish Theatre*, 470 Florida; 399-1809. \$22.50. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Sun/19. This collaborative creation by performers Aaron Davidman and Eric Rhys Miller, musician Daniel Hoffman, and director Corey Fischer is a rethinking not just of Exodus but of the figure of Moses, one of the great enigmas of Jewish patriarchy. How this Hebrew founding-Pharaoh's son-stammering shepherd leads his people to freedom remains one helluva story, but what makes it new here is a wonderfully playful approach that allows the discovery of the infant Moses to become a quasi rap and that views liberation by God through the jaundiced eyes of kvetching slaves. Davidman and Rhys Miller are first-rate, endlessly inventive performers who never let their abundant humor devolve into mere shtick, and Hoffman's live music is a thrilling, vibrant partner. The result is a timely reminder that Promised Lands have always come with significant price tags attached. (Rosenstein)

**hamlet [the melancholy dame]** *Phoenix II Theatre*, 653 Geary; 567-1758. \$10-25. Thurs-Sat, 8pm. Through Sat/18. Staying true to Shakespeare's taste for cross-dressing and gender-bending, *Women's Will* transforms the melancholy Dane into the melancholy

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dame in their all-female production of *Hamlet*. While this role reversal certainly creates exciting opportunities for female Shakespearean actors, it's not quite enough to make up for the show's shortcomings: overacting and over-physicality. Perhaps in an attempt to make up for the cast's lack of men, nearly every character interaction degenerates into a fistfight or strangling spree. Fortunately, there are a few exceptions: Madeline Lacques-Aranda puts forth a deliciously de-testable Polonius, and Ellen Brooks aptly captures the calculated ambition and bloated ego of a usurping king. But overall, the production doesn't quite achieve the professional level that Hamlet, prince or dame, deserves. (Brooks)

**June Bug Music** *Magic Theatre, Fort Mason Center, Building D, Marina at Laguna; (510) 434-0734. \$18. Runs Wed-Sat and Mon/Fri, 8:30pm; Sun, 2:30pm. Through Sun/19.* East-enders Repertory Company explores themes of family and loss through the lens of a gay man from the Bay Area.

**The Late Henry Moss** *Theater on the Square, 450 Post; 478-2277. \$30-65. Runs Tues-Sat, 8pm (except Tues/14, show at 7pm; no show Nov 23); Wed, 2pm (no show Wed/8); Sun, 2pm (also Sun/12, Nov 26, 7:30pm). Through Dec 17.* James Gammon, Woody Harrelson, Cheech Marin, Nick Nolte, Sean Penn, and Sheila Tousey star in Sam Shepard's play about two brothers in the American West. *Lies and Legends: The Musical Stories of Harry Chapin* *Theatre Rhinoceros, 2926 16th St; 861-5079. \$15-18. Runs Thurs-Sat, 8:30pm; Sun, 7:30pm. Through Sun/19.* The Custom Made Theatre Company celebrates the art and life of Harry Chapin.

**The Lion, the Witch, and the Wardrobe** *Fort Mason Center, Bldg C, Marina at Laguna; 346-5550. \$5-8. Sat-Sun, 1pm (also Sun, 3:30pm). Through Sun/19.* The upscale production values (and \$75 tickets) of high-budget touring shows are wasted on young kids, who, if the audience on opening day of this Young Performers Theatre production of the C.S. Lewis classic was any indication, prefer to see other children onstage rather than a star with a Broadway pedigree. In Don Quinn's 45-minute adaptation of the novel, young Lucy (Grace Harpster) finds a portal into the magical land of Narnia, where it is always winter. Her brother Edmund (Matt Larsen) then sneaks off for an exploration and, tempted by the promise of unlimited Turkish Delight candy, strikes an underhanded deal with the coldhearted White Witch to lure all three of his siblings back to Narnia and into the witch's hands. One of only two nonchild performers, Harriet Heinrich-Anderson anchors the show with a sublimely sinister turn as the White Witch (she also nabs the best costume); the youthful cast members do their jobs well, and the low-tech special effects are just plain fun. (Ann Brody Guy)

**Lusty Liaisons** *Bauman Place Theater, 50 Bauman; 1-877-4-CHAUCE. \$20-25. Wed-Sat, 8pm. Through Sat/18.* In one of Chaucer's raciest tales, a clerk tricks a carpenter into believing Noah's flood is about to come so that he and the carpenter's wife can have the house to themselves.

**Ma Rainey's Black Bottom** *Lorraine Hansberry Theatre, 620 Sutter; 474-8800. \$22-30. Thurs-Sat, 8pm; Sun, 2pm. Through Sat/19.* August Wilson's rousing breakthrough play gets a middling presentation at Lorraine Hansberry Theatre. Director Luther James plumbs the play's rich emotions but does it at a monotonous pace, and even such fine actors as Charles Branklyn and Lonnie Ford seemed distracted and unfocused at the performance I saw, dropping lines and flubbing business. Aldo Billingslea, however, acquits himself quite well as Levee, locating his pain if not his humor, and Michelle E. Jordan is a terrific Ma Rainey, a diva with a cause who, when she finally consents to sing, belts out the blues with the best of them. It's hard to forget Lloyd Richards's indelible first production of this play, with its brilliant cast; in their absence, Wilson's marvelous arias still fly, but the play's social observations and melodrama now seem a bit clunky and earthbound. (Rosenstein)

**Meet John W.T.O.** *Noh Place 2840 Mariposa; 621-7978. Runs Thurs-Sat, 8pm. Through Sat/18.* Dan McHale performs his play about being a part of last year's WTO protests in Seattle.

**The Misanthrope** *Geary Theater, 415 Geary;*

**critic's choice: stage**

## Oakland Ballet

*Fri/10-Sun/12, Paramount Theatre*

The Oakland Ballet is at a crossroads. Which way is this stalwart company heading? One way to tell is to check out the dancers hired by the new artistic director, Karen Brown. The Oakland Ballet's November program should do much to reveal what these performers are capable of — namely, will they be up to the demands of Robert Moses's eclectic virtuosity? Moses's first Oakland Ballet commission is the Cuban-influenced *Unión Fraternal*, a 12-dancer ensemble piece, presented to an original score (performed live) by percussionist John Santos. On the other side of the spectrum, this program also includes Fokine's venerable *Les Sylphides* (danced to Chopin on tape), a "white ballet" that will challenge the dancers' classical training. In the past the Oakland Ballet has done a smashing job with Val Caniparoli's amusing and Izzy-winning *Bow Out*, which rounds out this program. Can they do it again? Fri.-Sat., 8pm; Sun., 2pm. 2025 Broadway, Oakl. \$11-\$39. (510) 762-BASS or [www.oaklandballet.org](http://www.oaklandballet.org). (Rita Felciano)



PHOTO BY MARTY SOHL

**749-2228. \$15-61. Tues-Sat, 8pm; Wed, Sat-Sun, 2pm (no matinee Wed/8). Through Sun/19.** ACT performs Molière's comedy about two mismatched lovers.

**►A Murder of Crows** *Exit Stage Left, 156 Eddy; 675-5995. \$12-18. Fri-Sat, 8pm. Through Sat/18.* Maddening, incisive, random, and word-drunk, Mac Wellman's loopy fantasias are often grounded in blistering satire, a funny and merciless insistence on the highly toxic state of the American dream. The first in Wellman's now completed "Crowtet" of plays, *A Murder of Crows* introduces the recurrent main character Sannah (Jessica Jackson), who here as a young girl is acutely sensitive to imminent change in the weather. What the wind blows in is consistently surprising, as Wellman veers in trademark fashion through a host of discourses and dramatic styles ranging from Sam Shepard-type absurdism to some snappy musical numbers. Kevin E. Humber's direction is spot-on, and an uneven but talented cast arrives at the ideal intersection of wistful dreams, bad taste, cruel hearts, and hopeless politics. (Rosenstein)

**A New Brain** *New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-32. Runs Thurs-Sat, 8pm (no show Nov 23); Sun, 2pm. Through Nov 26.* Writer and composer William Finn responds to his near-death experience with a brain tumor.

**The Purple Interlude and Salome and the Girls** *Shotwell Studios, 3252A 19th St; 467-6782. \$8. Fri/10-Sat/11, 8pm; Sun/12, 7pm.* Da Punchdrunk Playerz perform two one-act comedies written by Rey Carolino.

**R. Buckminster Fuller: The History (and Mystery) of the Universe** *George Coates Performance Works, 110 McAllister; 434-4400. \$30-35. Wed-Sat, 8pm; Sun, 2 and 7pm (no performances Nov 22-23). Through Dec 3.* Presented in the format of Fuller's famous marathon lectures, this new solo show (here in a return engagement) written and directed by D.W. Jacobs telescopes into a few hours a rich combination of memoir, history, science, economics, philosophy, prophecy, and prayer. Actor Ron Campbell is a superb, electric incarnation of Fuller, but the evening becomes progressively choppy and

cerebral as it attempts to cram in the full breadth of Fuller's ideas. The world-changing comprehensiveness of Fuller's vision is thrilling to contemplate, but it's a thing nearly impossible to dramatize: there are few obstacles here, just an uncritical celebration of a tremendously stimulating thinker. (Rosenstein)

**Super Train: Maiden Voyage** *Bayfront Theater, Fort Mason, Bldg B, Marina at Laguna; 474-8935. \$7. Runs Thurs, 8pm (no show Nov 23). Through Dec 14.* The Belfry performs an improv show featuring recurring characters and special guests.

**►Stomp** *Marines Memorial Theatre, 609 Sutter; 1-877-771-6900. \$25-45. Tues, 8pm show alternates weekly with a matinee Wed, 1pm; Sat, 5 and 9pm; Sun, 3 and 7pm. Open-ended.* The crashing, pounding synchronicity of the percussion-dance-performance event *Stomp* is now shaking up the Marines Memorial Theatre on an ongoing basis, with Bay Area artists, including San Franciscan Sophia Sharp, making up a portion of the cast.

**Teatro Zinzanni: Love, Chaos, and Dinner** *Le Palais Nostalgique, Pier 27 and 29, Embarcadero at Battery; 438-2668. \$125. Wed-Sat, 6:30pm; Sun, 5:30pm. Open-ended.* This mix of "love, chaos, and dinner" in a beautifully restored art nouveau cabaret features a five-course meal served by a madcap wait staff, and close encounters with talented dancers, comedians, singers, and acrobats.

**Twelve Angry Jurors** *Next Stage, 1620 Gough; 333-6839. Thurs-Sun, 8pm. Through Dec 3.* Multi Ethnic Theater presents a play based on the screenplay for *Twelve Angry Men*.

**The Vagina Monologues** *Alcazar Theater, 650 Geary; 433-9500. \$30-45. Tues-Thurs, 8pm (no show Nov 23); Fri-Sat, 8:30pm (also Sat, 5pm); Sun, 3 and 7pm (also Mon/20, 8pm). Through Dec 3.* Eve Ensler performs her Obie-winning play.

### Bay Area

**Brain\_in\_a\_Box** *Speakeasy Theatre, 2016 Seventh St, Berk; (510) 601-TWEB. \$10-12. Thurs/9-Sat/11, 8pm.* Andrea Mock performs a solo play that depicts and critiques the high-tech industry in the Bay Area.

*Continued on page 112*



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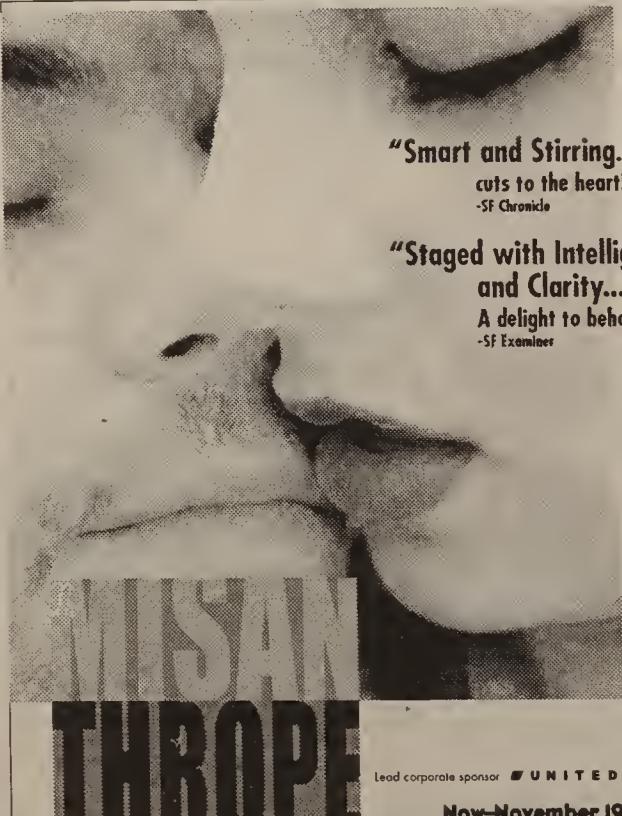
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## stage calendar

### Theater

From page 111

**Impact Briefs 4: Impact Smackdown!** *La Val's Subterranean Theatre, 1834 Euclid, Berk; (510) 464-4468. \$10. Fri-Sat, 8pm. Through Sat/18.* The Berkeley-based Impact Theatre's presents its fourth annual festival of short plays.

### performance

**Bad Manners** *The Marsh, 1062 Valencia; 826-5750. Mon, 8pm. \$6. Gaetana Caldwell-Smith performs work from her "Oregon Stories."*

**Before Death Comes for the Archbishop** *ODC Theatre, 3153 17th St; 863-9834. Mon, 7:30pm. \$10. PlayBrokers present staged readings of new plays by Elaine Romero.*

**Closing Night** *The Lab, 2948 16th St; 864-8855. Sat, 9pm. \$7-10. Margaret Tedesco ends her run at the Lab with friends Charles Kremenak, Owen O'Toole, Zoey Kroll, and Mark Boswell.*

**Edible Complex** *Exploratorium, 3601 Lyon; 563-7337. Wed, 7pm. \$7-9. See 8 Days a Week, page 82.*

**The Emperor's New Clothes** *Black Box Theatre, Bungalow 215, City College of San Francisco, 50 Phelan; 285-8476. Thurs, 7pm; Sat, 11am and 1pm. \$5. The Performing Artists Group presents Hans Christian Andersen's classic tale.*

**Flash Family** *Blue Bear Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 885-5678. Sat, 8:30pm. \$14. Through Sat/18.* San Francisco's longest-running improv company creates musicals and theatrical scenes from audience suggestions.

**From Our Lips: Voices of Butch Dykes of Color** *Luna Sea, 2940 16th St; 863-2989. Runs Tues, 8pm. Through Nov 28, \$10-15. Rhonda James, Yolanda S. Vierra Allen, and Masha Giovanni perform.*

**Human Nature** *New College Cultural Center, 766 Valencia; (510) 848-1985. Fri-Sat, 8:30pm. \$12. Watch or participate as the X-plicit players perform a nude ritual of "group body."*

**Just Change** *Potrero Hill Middle School of the Arts, 655 De Haro; 285-1717. Sun, 3pm. Free.* The San Francisco Mime Troupe's fifth annual Youth Theater Festival features plays about such themes as low-income living, the ties between class status and educational opportunities, and the ways in which teens spend their cash, all created and performed by young adults from the Vietnamese Youth Development Center, Horizons Unlimited, Twenty-First Century Academy, and the Harvey Milk Institute.

**The Last Reading of Charlotte Cushman** *Luna Sea, 2940 16th St; 863-2989. Fri-Sat, 8pm. \$10-15. Veteran lesbian performer Deb Wright stars in Carolyn Gage's one-woman show.*

**Lucky to Be Me** *Plush Room, York Hotel, 940 Sutter; 885-2800. Tues/14, 8pm; starting Wed/15, runs Wed-Sat, 8pm; Sun, 3pm. Through Dec 10 (no show Nov 23). \$20-25.* Wesla Whitfield sings her favorites with Mike Greensill and Ken Miller.

**M. Butterfly** *Little Theatre, Creative Arts Bldg, San Francisco State University, 1600 Holloway; 338-2467. Previews Thurs/9, 8pm. Runs Thurs-Sat, 8pm; Sat-Sun, 2pm. Through Sun/19. \$9-11. The Theatre Arts Department at San Francisco State University presents David Henry Hwang's Tony award-winning play.*

**Karen Mason** *Plush Room, York Hotel, 940 Sutter St; 885-2800. Wed-Sat, 8pm (also Sat, 10:30pm); Sun, 5pm. \$25. Cabaret Hotline's Best Female Vocalist of 1999 finishes up her two-week Plush Room engagement.*

**Picnic** *Diego Rivera Theatre, 50 Phelan; 239-3100. Fri-Sat, 8pm (also Sun/19, 2pm). Through Sun/19. \$10. City College students perform William Inge's play.*

**Puppet Love: The Porno Zone** *Cafe International, 508 Haight; 552-7390. Thurs, 9pm. \$3. Folly's Fables puppet group performs an adult play and warns, "Leave the kids at home."*

**The Standard of Living and Mrs. Melville Makes a Purchase** *Mechanics' Institute, 57 Post; 393-0114. Thurs, 6pm. \$10. Word for Word Theatre Company performs two short stories by Dorothy Parker and Shirley Jackson.*

**Tales from Native California: Coyote's Journey** *SomArts, 934 Brannan; 648-4461. Runs*

*Thurs-Sat, 8pm (also Sat, 2pm); Sun, 7pm. \$12. See Critic's Choice in Events listings.*

**Test Tube** *New Langton Arts, 1246 Folsom; 626-5416. Thurs, 8pm. \$6-8. Minnette Lehmann, Mads Lynneup, and Gigi Olavarro-Hormillosa perform together.*

**Youth Theater Project** *Potrero Hill Middle School, 655 De Haro; 695-5400. Sun, 3pm. Free. Students from the 21st Century Academy, Horizons Unlimited, Vietnamese Youth Development Center, and the Harvey Milk Institute perform.*

### Bay Area

**International Taiko Festival** *101 Zellerbach Hall, U.C. Berkeley, Bancroft at Telegraph, Berk; (510) 642-9988 or (415) 92-TAIKO. Sat, 7pm; Sun, 3pm. \$20-32. See 8 Days a Week, page 82.*

**Lovely!** *Camron-Stanford House, 1418 Lakeside, Oakl; 788-7469. Mon-Wed, 8pm. \$25. Through Wed/22. Eureka Theatre presents Brenda Krantz's dark comedy.*

**My Brother Sang Like Roy Orbison** *Temescal Arts Center, 511 48th St, Oakl; (510) 261-9828. Fri-Sat, 8pm. \$11-13. Through Sat/18. Bay Area writer and musician Randy Rutherford performs a one-man show about a teenage boy growing up in the sixties.*

### dance

**Compagnie Cahin-Caha, Cirque Bâtarde** *Yerba Buena Center for the Arts Forum, 700 Howard; 978-ARTS. Thurs-Sat, 8pm; Sun, 2pm. \$21-28. Through Sun/19. See "Big Tops," page 76.*

**Ensambles Ballet Folklorico de San Francisco** *ODC Theater at Performance Gallery, 3153 17th St; 863-9834. Fri-Sat, 8pm; Sun, 2pm. \$15. The company presents Zoolatrica Mexicana: *Rescue of the Unseen*, a choreographic weaving of dances and songs that express the history of Chiapas, Puebla, Guerrero, Tamaulipas, and Veracruz. The show features musical guests Marimba Xelaju, Tamanal, and Cascada de Flores.*

**Lawrence Pech Dance Company** *Yerba Buena Center for the Arts, 700 Howard; 978-ARTS. Thurs-Sat, 8pm; Sun, 2pm. \$20-30. LPDC presents four world premieres for its fall 2000 season. Artistic Director Pech offers *Chaverim* (Friends in Hebrew; ch- as in chutzpah, not chop), set to music by Mendelsohn and inspired by the composer's Jewish identity. Footage Dance Film Festival founder Cynthia Pepper presents *Habitat*, a trio for two men and one woman set to music by Robert Vieira, to be performed live. Julia Adam returns with a yet untitled work set to songs of the Middle Ages. Last but not least, Val Caniparoli has created a pas de deux for Wendy Van Dyck and Pech. The company has been a little uneven in terms of technique and performance quality, but Pech himself never fails to delight. (Belmar)*

**Samba do Coração** *Mission Cultural Center, 2868 Mission; 826-2588. Fri, 8pm. \$13-15. The eight-year-old dance and drumming ensemble performs the dances and rhythms of Brazil. Miskie, a group comprised of flute, guitar, percussion, and vocals, opens the show.*

**Smuin Ballets/SF** *Cowell Theater, Fort Mason Center, Marina at Laguna; 978-2787. Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2pm. \$30-35. Through Nov 19. The company performs Smuin repertory pieces *Medea* (1977) and *Carmina Burana* (1997) and the world premiere of *Sapphire*, set to the music of New Age harpist Andreas Vollenweider.*

**'Women's Work'** *Venue 9, 252 9th St; 289-2000. Tues, 8pm (also Wed/15, 8pm). \$6-10.*

**Huckabay McAllister Dance Company** *performs two repertory works, plus four new dances created specifically for the*

*Venue 9 stage.*

**Words on Dance: Michael Smuin and Evelyn Cisneros** *Herbst Theatre, 401 Van Ness; 392-4400. Mon, 8pm. \$17-100. Few people are indifferent to choreographer Michael Smuin's take on ballet: they either love it or they hate it. Smuin, who has been part of San Francisco's dance scene for more than 25 years, also has a distinguished career outside of the Bay Area, working for the American Ballet Theater, on Broadway (he won a Tony award for *Anything Goes*), in Hollywood (including the special edition of *Return of the Jedi*), and on television. The fact that his latest venture, Smuin Ballet/S.F. (for which he turns out several pieces a year), is*

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as successful as it is speaks to his ongoing energy and commitment to the profession. At this Words on Dance event, Smuin shows rare videos and talks about his career with San Francisco's first lady of ballet, Evelyn Cisneros. (Felciano)

#### Bay Area

**Patricia Bulitt** *Kala Art Institute, 1060 Heinz, Berk; (510) 549-2977. Thurs, 7pm. \$10.* Dancer-storyteller Patricia Bulitt has spent the last 22 years as an artist-in-residence in remote corners of Alaska. In Berkeley, she presents dances she learned from Alaskan village elders as well as original dances based on Alaskan storytelling dances. The performance includes a slide show that depicts the daily life, seal-gut crafts, costumes, masks, dancers, and drummers of the Yupik Eskimos of Hooper Bay on the Bering Sea.

**Limón Dance Company** *Mexican Heritage Plaza, Alum Rock Road at South King Road, San Jose; (408) 928-5564. Fri-Sat, 8pm; Sun, 2pm. \$12-18.* The company presents the West coast premiere of *An Autotomy of Intent* by Mark Haim as well as two classic Limón works, *The Moor's Pavane* and *There Is a Time*.

**Oakland Ballet** *Paramount Theatre, 2025 Broadway, Oakl; (510) 762-BASS. Fri-Sat, 8pm; Sun, 2pm. \$11-39.* See Critic's Choice..

#### comedy

**Brainwash Café and Laundromat** *1122 Folsom; 861-3663. Thurs, 8pm: comedy open mic, hosted by Tony Sparks, free.*

**Cobb's** *2801 Leavenworth; 928-4320. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Will Durst, Tim Bedore, and Scott Genovese, \$10-15.*

**Edinburgh Castle** *950 Geary; 885-4074. Wed, 8:30pm: "The Laugh Track," all-pro comedy night with headliner Donald Lacey, including Scott Silverman, John Hoagopian, Joseph Rocha, Mary Weiler, and Joe Klocek, \$5.*

**Java Source** *343 Clement; 541-5610. Sat, 10pm: Amma hosts open mic. Tues, 9pm: Laffacino open mic, hosted by Nick Leonard, free.*

**Paradise Lounge** *308 11th St; 861-6909. Wed, 8pm: "Fools Paradise," with comedians Gary Cannon, Chris Duffy, Laura House, Heather Woodhull, and Bill Santiago, \$6.*

**Piaf's** *1686 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase, hosted by Dan Rothenberg, with local comic Bridget Schwartz and others, \$5.*

**Punch Line** *444 Battery; 397-4337. Wed-Thurs, 9pm: Punchline Comedy Allstars, featuring Dan Lewis, Nick Swardson, and Kevin Avery, \$8. Fri-Sat, 9pm and 11pm: Sue Murphy headlines, with Nick Swardson and Kevin Avery, \$15.*

#### Bay Area

**400 Club** *400 29th Ave, Oakl; (510) 261-1108.* Tony Sparks hosts comedy open mic.

**Jazz Performance Center** *1801 Jefferson St, Oakl; (510) 982-0490. Sat, 8:30pm: All Pro Comedy Showcase, with Nelson Martini and Miracle Malone, \$5.*

#### spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

**Wednesday:** Brainwash Café and Laundromat 1126 Folsom 864-3842. Spoken Word Salon hosted by Diamond Dave featuring poet Barbara Bennett, 8pm. Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Poetry reading by Michael T. Young and Joseph Keller McNeilly, 7:30pm, \$2.

**Thursday:** Cafe Firenze 2116 Shattuck Ave, Berk; (510) 644-0155. The Duomo Reading Series presents open mic and poet Naomi Lowinsky, with host Dale Jensen, 7pm. Mambo Mambo 1803 Webster, Oakl; (510) 832-9422. "The Oakland," poetry slam and open mic featuring live jazz, 8pm, free. Black Dot Cafe 2330 International, Oakl; (510) 533-6629. "The Word," open mic, 9:30pm, \$3. 1428 Cafe 1428 Alice, Alice Arts Center, Oakl; (510) 223-4718. Open mic poetry featuring Paradise and the Funkanauts, hosted by Liquid Motion, 7pm, free.

**Friday:** Cafe International 508 Haight; 552-7390. Reginald Lockett and Abdul Kabir

read, followed by open mic, 8pm, free.

**Saturday:** Java Source 343 Clement; 387-8025. Amma hosts an open mic with poetry, comedy, and spoken word, 10pm, free.

**Sunday:** Blue Bar 501 Broadway, Patricia Dienstfrey and Martha Ronk read, 2pm, \$2. Jack's Cannery Bar 2801 Leavenworth; 931-6400. Paul Hayward hosts open mic night, 8pm, free. Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Reading by fiction writer Thaisa Frank, and by poet Molly Fisk, 7:30pm, \$2. Justice League 628 Divisadero; 661-6927. Open mic and poetry slam fundraiser for The Living Word Literary Arts Center at the Box Factory, home of Youth Speaks, Inc. and The City Lights Foundation, 7pm, \$5-8. Paradise Lounge 1501 Folsom; 621-1911. Poetry above Paradise presents Nancy Boutilier, followed by an open reading, 8pm, free. UC Berkeley Art Museum 2621 Duran, Berk. Open mic and readings by Adam David Miller and Consuelo Underwood, 2pm, free.

**Monday:** Someplace Else 1795 Geary; 440-2180. "Celebration of the Word," featured speaker followed by open mic, 7:30pm, free.

**Tuesday:** Black Repertory Group 3201 Adeline, Berk; (510) 652-2120. Third Eye Theatre presents a performance poetry open mic, 8pm, donations accepted.

#### film

Film listings are edited by Cheryl Eddy. Reviewers are Debbie Berne, David Fear, Dina Gachman, Michelle Goldberg, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anhoni Patel, Chuck Stephens, and Rob Taylor. Tanara Righter is the film intern. See Movie Clock, page 125, for theater information.

#### American Indian Film Festival

The 25th Annual American Indian Film Festival takes place Nov 9-16. Venues are the Palace of Fine Arts, 3301 Lyon, S.F., and Embarcadero Center Cinema, One Embarcadero Center, S.F. For ticket information call (415) 554-0525 or go to [www.aisf.com](http://www.aisf.com). All times are pm unless otherwise indicated. For more information see 8 Days a Week, page 82, and Openings.

#### Thurs/9

**Palace of Fine Arts** In the Light of Reverence with Hand Game and "Spirit Riders" 7:30.

#### Fri/10

**Palace of Fine Arts** Backroads with On and Off the Rez with Charlie Hill 7:30.

#### Sat/11

**Palace of Fine Arts** "Dreamer," "Lay Your Burden Down," and "I Never Gave up Hope" 7:30.

#### Sun/12

**Embarcadero** To Return: The John Walkus Story and The Return of Navajo Boy noon. "American Holocaust: When It's All Over, I'll Still Be Indian" and Coming to Light: Edward S. Curtis and the North American Indian 2.

#### Mon/13

**Embarcadero** Warrior in Two Worlds, Jay Silverheels: The Man behind the Mask, and Black Indians: An American Story 7.

#### Tues/14

**Embarcadero** Hollow Water, Circle of Voices, "Abandoned Houses on the Reservation," "Patrick's Story," I Am Alcohol, Horse Song, and "Honoring Kumat" noon. A Brave New World, Homeland, and A Reason to Fear: The Cultural Defense of Hooyt Croy 7.

#### Latino Film Festival

The Fourth Annual Latino Film Festival takes place Nov 2-12. The venue is the Roxie Cinema, 3117 16th St, S.F. For ticket information call (510) 704-4448 or go to [www.ticketweb.com](http://www.ticketweb.com). The event and directions

Continued on page 114

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AMERICAN INDIAN FILM FESTIVAL®

Nov. 9-16, 2000

Show Schedule: [www.aifist.com](http://www.aifist.com)

San Francisco — The Bay Area's second oldest film festival — the American Indian Film Festival, celebrates its 25th Anniversary November 9-16, 2000, beginning at the Palace of Fine Arts. Dedicated to preserving the cultural heritage and contemporary vision of American Indian and Canada First Nation peoples — the festival is a showcase for new and emerging filmmakers and actors; is a catalyst for production of new Indian Cinema; and is the oldest and most prestigious festival of its kind worldwide.

The 25th Annual American Indian Film Festival begins with the screening of two films at San Francisco's Palace of Fine Arts, 3301 Lyon Street at Bay at 7:30 pm on Thursday, November 9. The opening night film, Lawrence Johnson's "Hand Game" (USA 67m) describes the origins of one of Indian peoples' earliest games of chance. Seven years in the making, the film takes the viewer on a journey full of humor, riveting music and engag-

ing stories. "Hand Game" begins at the Flathead Indian Reservation in

Montana, then travels across the Northwest to the Crow, Blackfeet, Makah, Spokane, Coeur d'Alene and Walker River Northern Paiute Reservations.

Across the U.S., Native Americans are struggling to protect their sacred sites. Religious freedom, so valued in this country, is not guaranteed to

those who practice land-based religion. Every year, more sacred sites—the

land-based equivalent of the world's great cathedrals—are being destroyed.

Strip mining and development cause much of this destruction, but rock

climbers, tourists and New Age religious practitioners are also part of the

problem. The biggest problem is ignorance. The Special Advance Screening of director Christopher McLeod's "In the Light of Reverence" (USA 72m)

is a film that can and will change that ignorance. This documentary tells

the story of three indigenous communities and the land they struggle to pro-

teet: the Hopi of the Four Corners Area in the Southwest, the Wintu of Mt.

Shasta in northern California, and the Lakota at Devil's Tower on the Great

Plains in Wyoming. Tickets \$7, \$8.

The festival continues at 7:30 pm on Friday, November 10 at the Palace of Fine Arts when AIFI presents the premiere of Sandy Osawa's "On and Off the Rez with Charlie Hill" (USA 58m). A stunning documentary that delivers a knockout punch to the stereotype of the stoic Indian; this inspiring story about America's foremost Indian comedian, Charlie Hill, will not only make you laugh but will also raise your consciousness in the process. We learn how Charlie's early 'secret wish' to become a comedian, carried him from a Wisconsin Indian reservation to the Tonight Show with Johnny Carson, the Richard Pryor Show, Moesha, Roseanne and the clubs of L.A. where he currently works. Constantly fighting centuries of stereotypes, we see a present day Charlie Hill remembering his father taking him up to the mountain top and saying, "see all that land, son? Do you realize that one day NONE of this will be yours?" Based on the real-life experiences of native women, director Shirley Cheechoo's "Backroads" (CANADA 80m) is a compelling, suspenseful contemporary drama about a Cree woman charged with murdering a local French Canadian man, and her family as they deal with murder and the complex relationships that develop within the reservation community. Set on Manitoulin Island, Canada in the 1970s, this powerfully authentic portrayal of life for First Nations women reveals the love, determination, humor and solace they bring to the grim realities of the situation and their acceptance of supreme justice triumphs in the end. Stars Renae Morrisseau and Shelia Touye. Tickets \$7, \$8.

On Saturday, November 11 at 7:30 pm, the American Indian Motion Picture Awards Ceremony at the Palace of Fine Arts opens with director Raymond E. Spiess, Jr.'s short film, "Dreamer" (USA 10:41). Featuring acclaimed Native American actor, Saginaw Grant, "Dreamer", set in 1629 in the desert territory that would become the Western United States, an Indian has a prophetic dream about the alarming future of Mother Earth. Confirming the reality of his dream, the Great Spirit then performs a dance symbolizing the strength of the Indian people, the visions that are yet to come, and the care we must take with our precious planet. There is also a Special Tribute to actor Will Sampson introduced by Saul Zaentz; Chief Dan George, and Bernie Whitebear. Rounding out Awards Night is music by Ulali, Lorrie Church, Derek Miller, Lucie Idlout, and Ricky Lynn Gregg, with comedians Don Burnstick and Charlie Hill. Tickets \$10.



The 25th annual American Indian Film Festival continues at the Landmark's Embarcadero Center Cinema on Sunday, November 12 through Thursday, November 16. Evening showtimes: 7:00 pm, Matinees starting at 12 noon are scheduled for November 12, 14, 15 and 16. Closing Night, November 16 — The Canadian film, "Johnny Greyeyes" (CANADA 80m) directed by Jorge Manzano concludes the American Indian Film Festival. Info: 415-554-0525 [www.aifist.com](http://www.aifist.com)

## 'Wonderwall'

Retro curio

But maybe you're gonna be the one that saves me/And after all you're my Wonderwall.

Oasis

(What's the Story) Morning Glory?, 1995

Who'da thunk the Gallagher brothers had enough brain cells between them to reference true pop culture esoterica? Perhaps a big deal for five minutes or so in swinging London, Joe Massot's 1968 feature *Wonderwall* couldn't get arrested stateside — despite an original George Harrison soundtrack that was the first disc released by the Fab Four's Apple Records — and subsequently disappeared so completely on both shores that few hippie-flick fans (including yours truly) ever heard of it. Now the psychedelic relic that time really forgot is back, duly "restored" to full audiovisual impact (which may vary depending on each viewer's ability to revisit ye olde inner astral plane, with or without chemical assistance). Thin as a spiderweb strand dangling from the windmills of your mind, the film's "plot" involves an old-school nutty professor (Irish actor Jack MacGowan, doing the whole stock Alfalfa-haired, four-eyed, furniture-colliding Einstein bit) who spies very trippy goings-on in the ultramod apartment next door. The main attraction is gorgeous Jane Birken (later Serge Gainsbourg's wife and heavy-breathing "vocalist" on his notorious Eurotrash hit "Je t'aime ... moi non plus"), who spends her at-home hours reclining on her Mylar bed in the pensive nude, becoming an objet de pop art for fantasy fashion shoots, and sobbing over her faithless boyfriend (Iain Quarrier, reportedly a "real-life Austin Powers" in terms of babe-magnetizing vainglory). What more could a sexually parched sixtiesomething peeping tom ask for? Basically an early-'60s "nudie cutie" Brit-ized by terrible Benny Hill-style humor, then tarted up in late-'60s Carnaby Street drag, *Wonderwall* is pretty wretched as cinematic entertainment. As retro curio, however, it's a weird-scene gold mine, a reminder that the English 1960s were about style — *forget* all that radical politicking substance, baby. Choosing the right fab glad rags, assuming the proper bored look (not a latter-day supermodel innovation, kids), and posing against kitsch Empire antiquity was quite demanding enough without dragging in silly Vietnam and whatnot. Amid all the Peter Max-like eye candy devised by Dutch design group the Fool (lime green luxury car, imaginary death by giant lipstick tube), there's exotica for the ears: Harrison's mix of sitar, psychedelia, and pop is a heady treat. Massot, a U.S. expat who'd earlier earned his Marxist stripes filming for Castro in Cuba, subsequently cowrote the classic altered-state western *Zachariah* (with Country Joe and the Fish ... and little Don Johnson!) and directed Led Zep's *Song Remains the Same* feature and a U.K. ska-craze doc. His 1966 Brit short "Reflections on Love" — a virtual advertisement for swinging tourism, shot by fashionista Robert Freeman (*The Touchables*), with a new soundtrack by Kula Shaker — fills out this Roxie bill. See Rep Clock for show times. (Dennis Harvey)



## Latino Film Festival

From page 113

hotline is (415) 444-0659. All times are pm unless otherwise indicated. For commentary, see last week's *Bay Guardian*.

### Sat/11

**Roxie** "La Moños," Spanish women and film program 1. Novia que te vea 3:15. The American Tapestry 5:45. Yerma 8:15.

### Sun/12

**Roxie** Si me comprendieras (Diaz, 1998) with "Confluencias" 1. A la media noche y media 3:20. A los que aman 6. El pajarero de la felicidad 8:15.

### Opening

**Hand Game** Forget bingo and slots: this is real Indian gaming. Portland filmmaker Lawrence Johnson's stunning documentary begins with Coeur d'Alene tribe member Richard Mullen explaining how the traditional Native American coyote figure relates to the origins of death and the hand game, a team guessing game that is still the most popular Indian gambling game in the United States and Canada. Johnson's footage integrates the traditions of the Crow, the Blackfeet, and the Paiute Indians to describe the evolution of a game that has become a metaphor for the sustenance of Native tradition. Tribal music fills tournament scenes filmed in various locations, from the Flathead Indian Reservation in Montana to the Walker River Northern Paiute Reservations. Using Native voices exclusively — without the distraction of Anglo-American interpretation — *Hand Game* celebrates the humor and quiet pride of American Indians working to preserve their cultural heritage. (1:06) Palace of Fine Arts. (Righter)

**A Hero Never Dies** In the best *A Better Tomorrow* tradition, Johnny To's *A Hero Never Dies* is a tale of friendship and tested loyalty, and a messy, emotional drag through the mud with thrilling shoot-outs as payoff. It also subverts the conventions of the genre with nasty black humor and grotesque exaggeration. We begin with two punks from different dysfunctional gangs, played by Lau Ching-wan and Leon Lai. Together they ignore their girlfriends, savor bottles of fine wine, and dream of the day when they will finally kill each other. After both guys are double-crossed by their own godfathers, the pair splits before coming back together for the climactic comeupance. *Hero* heaps on the clichés (and makes its low-life characters suffer like Christian saints), and both snickering cynicism and teary-eyed sympathy are appropriate responses. Beautifully lensed, with Kyu Sakamoto's *Sukiyaki* for a theme song, the heroic triumph is not so much the filmmaker's but rather the sight of the blood-splattered male-bonding movie going out in a blaze of glory. (1:38) Four Star. (Macias)

**Into the Arms of Strangers** A documentary about the evacuation and relocation of more than 10,000 children (primarily Jewish) from Europe to Britain in the days prior to World War II, this film seems certain to open floodgates of tears. After briefly giving the circumstances in which the *Kindertransport* was created (Britain was the only country to participate), director Mark Jonathan Harris wisely narrows the focus to several individual survivors, who tell heartbreaking stories of leaving parents behind (most of whom did not escape and perished in concentration camps) and adjusting — sometimes not very well — to life in English foster homes. Although it is an intriguing and intelligently made film, what makes *Into the Arms of Strangers* so compelling is the survivors themselves, quietly

describing the bravery they were forced to find within themselves when they were still very young. A compelling investigation of a riveting subject, the film is somber and serious, but instead of depressing the viewer, it is an ultimately touching and uplifting story. (1:57) Opera Plaza. (Taylor)

**Just One Time** See "(Sex) Object Lesson," page 74. (1:33) Lumiere, Shattuck.

**Little Nicky** Adam Sandler makes funny faces and talks in a funny voice. Ka-ching! (1:28) Century Plaza, Grand Lake, Jack London.

**Men of Honor** Director George Tillman Jr.'s *Men of Honor* is a weird combination of hearty military bildungsroman and mushy racial reconciliation melodrama. The fact that it's based on the true story of Carl Brashears, the first black U.S. Navy diver, hardly excuses its relentlessly florid clichés. Its subtext seems to be that machismo trumps racism, as several climactic scenes involve Brashears impressing his white tormentors with brilliant feats of physical endurance.

That said, both Cuba Gooding Jr., as Brashears, and Robert De Niro, as the alcoholic drill sergeant who first tries to destroy him out of racist resentment and who later champions him, transcend the material to give rich, compelling performances. Brimming with charisma, Gooding brings out both the stoic heroism and monomaniacal stubbornness in his character, while De Niro is alternately loosely cocky and intensely terrifying as a ruined man who hates blacks because he needs to feel that there are at least some people beneath him. Still, in true military style, *Men of Honor* manages to take an idiosyncratic life story and hammer it into something slickly predictable. (2:09) Grand Lake, Jack London. (Goldberg)

**No War** Svetlana Cvetko's documentary short is an emotional, visually striking postcard of a life. *Continued on page 116*

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## Ongoing

From page 116

**Bedazzled** (1:33) Alexandria, Century Plaza, Emery Bay, Galaxy, Jack London, Metreon, Presidio, Stonestown, UA Berkeley.

► **Best in Show** (1:30) *Act I and II*, Embarcadero, Jack London, Orinda.

**Book of Shadows: Blair Witch 2** (1:30) Century Plaza, Emery Bay, Kabuki, Metreon, Oaks, 1000 Van Ness, UA Berkeley.

**Billy Elliot** (1:50) Albany, Century Plaza, Clay, Piedmont.

► **Broken Hearts Club** (1:50) Embarcadero.

**Burlesk King** (1:49) Lumiere.

► **Charlie's Angels** Doing roughly to the bloated action pic what *The Brady Bunch Movie* did for sitcoms, *Charlie's Angels* amplifies genre conventions just to the edge of absurdist prankdom, lavishing both irony and affection on the ultra-idiocy of it all. Blond airhead Natalie (Cameron Diaz), trailer-trash Dylan (Drew Barrymore), and resident brain trust Alex (Lucy Liu) are multi-tasking party girls equally able to subdue criminals via plunging neckline or deadly back-kick. Private chick-dicks in the employ of ever elusive Charlie (still voiced by John Forsythe), with dithering Bosley (Bill Murray) as support liaison, the Angels here lay tail on the trail of corporate thieves who might end (whatever's left of) personal-institutional privacy as we know it. Or something like that. Willfully convoluted and somewhat in plot mechanics, full of ridiculous slow-mo bunk-fu and absurd masters-of-disguise-deploy-sci-fi-gadgets-in-posh-environs stuff, the movie makes no sense whatsoever. But, in a possible first, that's intentional. (1:32) *Empire, Colma, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley*. (Harvey)

**The Contender** (2:10) Emery Bay, Kabuki, Metreon, Oaks, Piedmont, 1000 Van Ness.

► **Croupier** (1:31) *Four Star*.

**CyberWorld** (48) Metreon *imax*.

► **Dancer in the Dark** Lars von Trier's *Dancer in the Dark*'s cruel puppet show is set in Washington, 1964, with main characters secretly blind Czech-immigrant Selma (Björk), her friend Kathy (Catherine Deneuve), sullen and disrespectful son Gene (Vladica Kostic), sweet but dull-witted gentleman caller Jeff (Peter Stormare), and seemingly sweet neighbors Bill (David Morse) and Linda (Cara Seymour). When Bill asks secretive Selma — who has been saving money for an operation that will save her son's eyesight — for a loan, the seeds of tragic melodrama are fully planted. *Dancer* unites *Twin Peaks* with 1954's *Magnificent Obsession*, in which Douglas Sirk turned a female character's blindness into his own damning vision of America. In *Dancer*'s nonmusical scenes, von Trier cavalierly answers the precise formal clarity of Sirk's wide-screen Technicolor with his own device: disorienting handheld video. *Dancer*'s first musical number exaggerates the *musique concrète* elements of Björk's solo recordings; the choreography by Vincent Patterson seems ill-served by fractured framing and sluggish edits. But this feeling of disconnect hints at reality's presence within Selma's fantasy — a creeping, increasingly powerful presence that abruptly stops her songs short. As *Dancer*'s story becomes bleaker, Selma's fantasy songs grow more frequent. As Sirk did in *Invitation*, von Trier interrogates motherhood — its inherent life-and-death bonds — with pitiless compassion. In the movie's final minutes Björk's voice taps into the primal gravity beneath the more self-conscious nuances of her overall performance; her "Next to Last Song" (the musical moment when Selma's boundary between fantasy and reality is erased) still wins the battle against von Trier's mocking use of numbers as a dramatic distancing technique. (2:20) *Albany, Bridge*. (Huston)

**Dr. T and the Women** (2:01) *Colma, 1000 Van Ness*.

► **The Exorcist** (2:12) *Galaxy*.

► **Girlfight** Love for boxers can't exist with some fan outside the gym; the true consummations have always been within the ring — with the passionate coupling going down in front of thousands of fans, the loser's blood marking the floor like some ritual remnant of virginity, as some left-out girl chump like Rocky's Adrian sits weakly cheering from the sideline. Without trying, director Karyn Kusama has reversed that formula in the

*Continued on page 120*

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## Ongoing

From page 118

most literal of ways. Though she claims there's no connection between the names, Kusama invigorates her Adrian (Santiago Douglas) — in this movie the love object is a male featherweight of great ambition with little muscle and a sweet face — and sculpts

her primary mover out of the mountainous physique of Michelle Rodriguez. This, too, is a story about loving boxing, but for the first time, you can feel the romance in every sense of the word, from the erotic glow of worked-out skin to the tension-building mix of flamenco and synth sounds in a story where girl meets (or is that beats?) boy. The story has its *Blue Steel* moments, wherein young fighter focuses her anger, turns herself into a

tool of revenge, and gets back at the sexist dad who did her mother wrong. But what moves the film along is the romance: when *Girlfight* takes off its gloves, you won't want to look away. (2:02) *Four Star* (Gerhard) **Go Moan for Man** Director Doug Sharples (who, with his wife, producer Judi Sharples, worked on this film for 17 years) creates a vivid docudrama of Jack Kerouac, a man who seduced legions of postwar youth into

cultural hypnosis. Sharples chose the curious title, *Go Moan for Man*, to reflect Kerouac's existential despair, a theme that filled his writing. The film fuses narration, fictional dramatizations, archival footage, and interviews with scholars and biographers to chronicle Kerouac's travels across America as he wrote *On the Road*. Through it all, Kerouac kept returning to San Francisco, imagining his trek westward as a march toward

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heaven. Sharples effectively uses black-and-white photography and taps nonprofessional actors to portray Kerouac, Neal Cassady, and Allen Ginsberg, as well as a gun-toting William S. Burroughs. (2:02) *Roxie* (Righter) **The Ladies Man** (1:27) *Metreon* **The Legend of Bagger Vance** Zen and the art of golfer maintenance? Eighteen holes to a better you? You're kidding me, right? Robert Redford directs this maudlin drama, with Matt Damon as a former golf pro and World War I veteran who has "lost his swing," both on the course and in life. Will Smith is the mysterious caddy whose Gump-like wisdom helps Damon recapture his swing and the heart of spunky southern belle Charlize Theron. Damon gets to give one really good, nasty drunken monologue and then cleans up to give the requisite, boring Redford impersonation, while Smith's self-help guru of the green routine is instantly annoying. However, the biggest problem with *The Legend of Bagger Vance* is that the audience is swept from one momentous scene to the next, without ever being adequately clued into the characters' inner lives or their motivations. It also feels like it was overly fine-tuned in the editing room, resulting in a subpar finished product. (2:07) *Century Plaza*, *Coronet*, *Emery Bay*, *Empire*, *Jack London*, *Kabuki*, *Metreon*, *1000 Van Ness*, *Orinda*, *Berkeley* (Taylor)

**The Legend of Drunken Master** The reason all Jackie Chan movies made in America inherently suck is that he never gets a supporting cast that can do anything besides crack jokes. By contrast, *The Legend of Drunken Master* rules because a horde of martial artists and stuntmen, who can actually fight and take a fall, gives Chan exactly the kind of conflict he needs. Chan plays the legendary Wong Fei-hong, who hilariously battles traitorous countrymen and evil foreigners with his truly inebriated boxing. Hong Kong film aficionados already know this film by heart as *Drunken Master II*, but only now has it "officially" arrived on our shores in wide release. Though U.S. distributor Dimension snipped the film's final sequence (depicting Chan brain-damaged from drinking industrial alcohol), the English dub preserves Anita Mui's incredible comic timing, the new soundtrack doesn't descend into MTV hell, and the new print looks fantastic. Ignore the unjust R rating and take the whole family, or a six-pack of Burgle! (1:40) *Colma*, *Emery Bay*, *Metreon*, *1000 Van Ness*, *UA Berkeley* (Macias) **The Little Vampire** (1:35) *Kabuki*, *Metreon*, *1000 Van Ness*, *Shattuck* **Lucky Numbers** Weatherperson and local celebrity Russ Richards (John Travolta) decides to rig the Pennsylvania state lottery with the help of his dim-witted Lotto hostess girlfriend (Lisa Kudrow). Naturally, things go awry. While the film's premise and pedigree initially seem ill-matched (Nora Ephron of *Sleepless in Seattle* and Michael Jamie directing a black comedy?), the handling of the material isn't nearly as trite as one would expect. With its dual obsessions with inept criminals and kitsch Americana, the film comes off more like a diluted *Fargo* than like your run-of-the-mill yukfest. Less forgivable is Ephron giving free rein to Travolta's inner ham; there's not a moment of his that isn't whined, gesticulated, or mugged past the

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Exhale the traces of Hollywood smog and brace for the shockingly pure air of 'A Time For Drunken Horses'. As a vision of childhood, it ranks alongside 'Forbidden Games' and 'The Bicycle Thief'. A revelation.

Bob Campbell, *Newhouse Newspapers*

"TWO THUMBS UP! THIS TRULY IS A GREAT MOVIE. A PROFOUND PIECE OF WORK."

Richard Roeper, *Ebert & Roeper and the Movies*

★★★★. A SHEER MIRACLE. Ghobadi has created a film of stunning vistas and aching tenderness."

Mick LaSalle, *San Francisco Chronicle*

## A TIME FOR DRUNKEN HORSES

a film by Bahman Ghobadi

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-Stephen Farber, *MOVIELINE MAGAZINE*



Guy Flatley, *INTERVIEW MAGAZINE*

## BOLD NEW GROUND!

Mark Wahlberg, Charlize Theron and James Caan are splendid. Joaquin Phoenix is rivetingly volatile!"

Michael Wilmington, *CHICAGO TRIBUNE*

## A RARE, THINKING PERSON'S THRILLER!

The Yards' shines with the performances of Joaquin Phoenix and James Caan!"

Jeffrey Lyons, *NBC-TV*

## A STUNNING CRIME DRAMA!

Superbly acted and intelligently directed!"

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film

## calendar

first runs, rep films,  
& movie clock

Two Family House is both a sweet love story and a portrayal of tricky race relations in the ethnically divided Staten Island, New York. (1:44) *Embarcadero, Shattuck*. (Patel)

► *Urbania* (1:44) *Opera Plaza*.

► *The Yards* Shot in shadowy sepia, director James Gray's tale of loyalty, betrayal, and corruption in blue-collar New York is firmly in '70s mode, recalling movies such as *Serpico* and even *The Godfather*. Leo (Mark Wahlberg)'s best friend Willie (Joaquin Phoenix) gets him a job at the subway company of his Uncle Frank (James Caan), where the work is shady — Willie's crew is in charge of the underhanded aspects of the business, including sabotaging rivals and bribing officials — and lucrative. One night a job goes terribly wrong, and Willie is prepared to let Leo take the fall. Though Leo goes on the lam, *The Yards* isn't propelled by the chase; instead its suspense comes from the complex series of deals and double crosses that unfolds as Leo searches for allies and Frank and his political cronies desperately avoid exposure. Boasting a particularly gripping plot, *The Yards* would still be just another crime flick if not for the dramatic blows dealt by its actors. (1:56) *Kabuki, Shattuck*. (Goldberg)

## Rep picks

► **Boxing Week: A Celebration of Boxing Films** The barbarous sport of boxing enjoys a long cinematic tradition, but if your exposure is limited to Sly Stallone's face-off with Mr. T in *Rocky III*, check out "Boxing Week," the San Francisco Film Society's series celebrating 20 of the "greatest fight films of all time." Spurred by the recent resurgence in boxing films, the society's Rachel Rosen gathered films from several genres, including *Muhammad Ali, the Greatest* (1974), a documentary by William Klein that memorizes Ali's career with 15 years of film and pictures. Other entries include Japanese director Takeshi Kitano's *Kids Return* (1996), a confrontational story about high school students who enter the world of boxing and street gangs. You'll also get a chance to catch American classics like the Rocky Graziano biopic *Somebody up There Likes Me* (1956) and Martin Scorsese's *Raging Bull* (1980). For the full schedule see *Rep Clock, Castro*. (Right)

► **Friendly Witnesses: The Worlds of Warren Sonbert** The globe-trotting, extravagant, occasionally irascible Warren Sonbert seldom looked backward, so when the S.F. resident died five years ago, many locals knew him only as a very opinionated *Bay Area Reporter* film critic — unaware that he'd been a key figure in West Coast experimental cinema from the mid '60s on and in fact had made some of his best works quite recently. Thanks to various preservation-minded institutions (including the Estate Project for Artists with AIDS, NYC's Guggenheim Museum, and the San Francisco Museum of Modern Art), this major retrospective brings together nearly all of Sonbert's diverse, adventurous screen oeuvre. The eight programs here cover a gamut of thematic and stylistic tacks, reflecting his early all-access grooviness as a chronicler of the swinging '60s (he hung out with the Warhol crowd for some time) on through such breathtaking latter-day epics as "Friendly Witness" (1989), "Short Fuse" (1992), and the posthumously edited "Whiplash" (1995). SFMOMA. (Harvey)

► **La Lesbian Film Series** This weekend East Bay lesbians (and their friends) can see films by, for, and about them on their own turf. "La Lesbian @ La Peña: A Lesbian Performance and Film Series" continues with a two-day lineup of docs, narratives and shorts, many by Bay Area filmmakers. Culled from the San Francisco Lesbian and Gay Film Festival and other local fests, "La Lesbian" is also a second chance to see what you've missed, including Julie Wyman's "A Boy Named Sue," which documents the transition of a butch dyke into a bi-transman and the effects of his newfound manhood on his femme lover and community of friends; Sonja de Vries and Rhonda Collins's "Out: The Making of a Revolutionary," which captures the life and times of Laura Whitehorn, an out lesbian who spent 14 years behind bars for the 1983 bombing of the U.S. Capitol building; and Australian director Samantha Lang's *The Well*, in which a spinster takes in — and takes a fancy to — a hired girl, and reality and fantasy meld into a surreal nightmare. *Fine Arts Cinema*. (Alissa Chadburn)

# Billy Elliot

## FINALLY, A MOVIE TO CHEER ABOUT!

Leonard Maltin



## FALL'S MUST-SEE FILM!

NEWSWEEK

### A GEM!

A BRACING TRIUMPH!  
Look for 'Billy Elliot' to blast off!"

Peter Travers, *ROLLING STONE*



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San Ramon - Crow Canyon 6 Cinemas ✕

**PENINSULA**  
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Peter Travers, *CHICAGO SUN-TIMES*

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Schedules are for Wed/8 through Tues/14 except where noted. Double features are noted with a •. Director and year are given when available.

**ALLIANCE FRANÇAISE** 1345 Bush; 775-7755. \$5. Rendez-vous (Téchiné, 1987) Tues, 7.

**ARTISTS' TELEVISION ACCESS** 992 Valencia; 824-3890. \$3-6. PickAxe (Ream and Lewis, 2000) Fri, 8. "Other Cinema"; "Thad Povey and the Scratch Film Junkies" and musician Mark Growden Sat, 8:30.

**ASIAN ART MUSEUM** Golden Gate Park; 379-8800. Free with museum admission (\$4-7). "Thunder and Rain: Modern Chinese Stories in Film"; The Actress (Kwan, 2000) Fri, 8; Temptress Moon (Chen, 1996) Sat, 2; The Blue Kite (Lan, 1993) Sat, 6; Raise the Red Lantern (Zhang, 1991) Sun, 2.

**BINDLESTIFF STUDIOS** 185 Sixth St; 974-1167. \$5. Number 35 (Montesinos and Langford, 2000) Fri-Sat, 8.

**CASTRD** 429 Castro; 621-6120. \$4.50-7. "Boxing Week" Muhammed Ali the Greatest (Klein, 1974) Wed, noon, 7; Don King: Only in America (Hersfeld, 1997) Wed, 2:30 (special free screening). Broken Noses (Weber, 1987) Wed, 5, 9:30. Body and Soul (Rossen, 1947) Thurs, 7; The Set-Up (Wise, 1949) Thurs, 9:10. Riffi Fri/10-Thurs/23, 1:30, 4:15, 7, 9:35.

**COLE HALL CINEMA** UCSF, 513 Parnassus, Medical Sciences Bldg; 476-6932. \$2-3.50. Small Time Crooks (Allen, 2000) Thurs, 5:45, 7:45; Fri, 6:30, 8:30.

**FINE ARTS CINEMA** 2451 Shattuck, Berk; (510) 848-1143. \$4-8. "Globalize This"; "Showdown in Seattle" and "Breaking the Bank" Wed-Fri, 7:30. Tragos (Ali, 2000) Fri, 10:30. La Lesbian Film Festival"; "Weeki Watchee Girls" (Cummings, 1999), "Our House" (Spadola, 1999), "Tillie Olsen" (Hershey, work-in-progress) Sat, 2; Julie and Me (Crépeau, 1998) Sat, 5; "Dreadlocks" (Wilson, work-in-progress), "The Wash" (Sandler, 1999), "Lullaby" (Kao, 1999), "Mute Love" (Mallard, 1999) Sat, 7; The Well (Land, 1997) Sat, 9; Desert Hearts (Deitch, 1986) Sun, 2; "Tall in the Saddle" (Meredith, 1999), "Breaking the Glass" (Leech and Munsch, 2000), "Bone Wish" (Severance, 2000), "In the Dark" (Lau, 2000), "Pump" (Severance, 1999) "Override" (Ginsburg, 2000), "24 Hours a Day" (Taylor, 1994) Sun, 4; "Black Sheep" (Glover, 1999), "Out: the Making of a Revolutionary" (de Vries and Collins, 2000) Sun, 6; "Night Deposit" (Mitchell, 2000), "Love Ltd" (Phang, 1999), "A Boy Named Sue" (Wyman, 2000) Sun, 8:15.

**JAPAN INFORMATION CENTER** 50 Fremont, ste 2200; 356-2464. "Izumi Ando, Metal Sculptor" and "Shingo Kojima, Cabinetmaker" Wed, noon.

**KABUKI** Post at Fillmore; 561-5043. \$7-8. "New Italian Cinema Events": Adua and Her Friends (Pietrangeli, 1960) Mon, 7; Passionate Blood (Winspeare, 2000) with "Same Place, Same Time" (Germondari and Rose) Tues, 7; Rosa and Cornelia (Treves, 2000) Tues, 9:30.

**MECHANICS' INSTITUTE** 57 Post; 956-2260. \$5. "Cinematic Lit Series 2000": Singin' in the Rain (Donen and Kelly, 1952) Fri, 6:30. Discussion follows film.

**MILLS COLLEGE** Lucy Sterns 100, 5000 MacArthur Blvd, Oak; (510) 430-3226. \$5-25. "Raw Stock Film Festival": "Midnight Ramble" (Thomas) Wed, 7; "Jubilee Singers: Sacrifice and Glory" (Smith) Thurs, 7; "Youth Day" free screenings of shorts and feature Unbowed: An American Love Story (Rossov) Fri, 9a-3:30; workshops and screenings of all films in the festival Sat, 9a-5; "Hiro and Company" (Wu, 2000) Sat, 7:30 (this screening at James Moore Theatre, Oakland Museum, Tenth St at Oak, Oakl.)

**NEW PFA THEATER** 2725 Bancroft, Berk; (510) 642-1412. \$3.50-6; \$7.50 double feature. "Video Art": "The Swan Tool: Live Movie Starring Miranda July" Wed, 7:30. "Margaret Mead Film Festival": Doon School Chronicles (MacDougall, 2000) Fri, 7; Seven Songs from the Tundra (Lapsui and Lehmuskalo, 1999) Sun, 3:30; Devotion (Hammer, 2000); Zinat, (also Sat, 2, 4:15). Wings of

A Special Day (Mokhtari, 2000) with "Eighty Layers of Me (That You'll Have to Survive)" (Valencia, 2000) and "Stairway to Heaven" (Morris, 1998) Sun, 7:30 "Best of Ottawa Animation Festival 2000: Program 2" Sat, 7, 8:45. "Rehearsals Arab Identity": "Films from the Arab Diaspora" Mon, 7:30. "Alternative Visions": "Documentary Imprints: Bill Brown and Mark Street" Tues, 7:30.

**RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. "Cinéma Africain": Yaaba (Ouedraogo, 1989) Wed, 7. Beyond the Clouds (Antonioni, 1995) Wed-Thurs, call for times. Solas (Zambrano, 1999) Fri/10-Thurs/16, call for times.

**RED VIC** 1727 Haight; 668-3994. \$3-6.50. X-Men (Singer, 2000) Wed, 2, 7:15, 9:30. Tokyo Eyes (Limosin, 1998) Wed, 2, 7:15, 9:15. Phish: Bittersweet Motel (Phillips, 2000) Thurs-Sat, 7:15, 9:25 (also Sat, 2, 4:15). Wings of



The power of disco compels you: Linda Blair stars in *Roller Boogie*, screening as part of the Yerba Buena Center for the Arts' Teensploitation series. See Rep Picks.

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-Roger Ebert, Chicago Sun-Times



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America Online Keyword: Charlie's Angels

Desire (Wenders, 1988) Sun-Mon, 7, 9:35 (also Sun, 2, 4:30). The Original Kings of Comedy (Lee, 2000) Tues/14-Wed/15, 7, 9:25 (also Wed/15, 2).

**ROXIE** 1716 16th St; 863-1087. \$3-7. Go Moan for Man (Sharples and Sharples, 1999) Wed, 2, 4:30, 7, 9:30. Wonderwall (Massot, 1968) Thurs-Fri, 7, 9:15 (also Fri, 11:30). Third World Cop (Browne, 1999) Mon, 6, 8, 10. John Huston: War Stories (Mackenzie, 1999) with "No War" (Cvetko, 2000) Tues/14-Thurs/16, 2, 4, 6, 8, 10.

**SAN FRANCISCO CINEMATHEQUE** Yerba Buena Center for the Arts, 701 Mission; 822-2885, www.sfcinematheque.org. Call for price. "Just Get Me Out of Here: New Films by Timoleon Wilking and Jeremy Coleman" Thurs, 7:30. Filmmakers in person. San Francisco Art Institute, 800 Chestnut. "Some Kind of Loving Tour: All Night Long with Miranda July and Astria Suparak" Fri, 9. Artists in person. "Keneth Anger, Visionary" screening and awards presentation Sat, 7. "An Homage to Sidney Peterson" Sun, 7:30. Hunter's Point Naval Shipyard, Bldg 116. "San Francisco Cinematheque Open House Party" with potluck barbecue and film screenings Sat, noon-6.

**SFMOMA** 151 Third; 357-4000. "Friendly Wishes: The Worlds of Warren Sonbert"; "Program 5: Gregory Markopoulos as Mentor, Stan Brakhage as Hero"; "Rude Awakening" (Sonbert, 1976); "The Riddle of Lumen" (Brakhage, 1972); "Moonlight" (Brakhage, 1963) Sun, 1; "Program 3: Early Influences — Andy Warhol and Gerard Malanga"; "Where Did Our Love Go" (Sonbert, 1966); "Hall of Mirrors" (Sonbert, 1966); "In Search of the Miraculous" (Malanga, 1967); "Vinyl" (Warhol, 1965) Sun, 3:30.

**SPIKE AND MIKE'S SICK AND TWISTED FESTIVAL OF ANIMATION** Kabuki Theater, 1881 Post, S.F. \$8-8.75. (415) 931-9800. Spike and Mike bring their annual 18-and-over-only show of shocking animated films to the Bay Area; featured is Pixar's new film "For the Birds" Fri/10-Sat/11, midnight. Other shows: Fri/10-Thurs/16, 4:30, 7, 9:30 (also Fri-Sun, 2; Fri-Sat, midnight). California Theatre, 2113 Kittredge, Berk. (510) 843-3456; Nov 17-23, Roxie Cinema, 3117 16th St, S.F. (415) 863-1087.

**21GRAND** 21 Grand, Oak; (510) 44-GRAND. \$8-10. "T10 Video Festival" featuring works by veteran and emerging videomakers Fri-Sat, 8.

**UC THEATRE** 2036 University, Berk; (510) 843-FILM. \$4-6.50. From the Edge of the City (Giannaris, 1998) Wed-Thurs, 5:30, 7:30, 9:30. Shampoo (Ashby, 1975) Fri/10-Thurs/16, 4:30, 7, 9:30 (also Fri-Sun, 2).

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission; 978-ARTS. \$3-7. "Extreme Teens," videos created by or in collaboration with teenagers Tues-Sun, noon, 2:05, 4:15. Through Jan 28. "Teensploitation": Foxes (Lyne, 1980) Fri, 8. ♦



**The gold standard:** Jules Dassin's *Rififi*, with Marie Sabouret (Mado) and Jean Servais (Tony), shows today's noir hounds how it's really done.

## 'Rififi'

### Superior noir

Classic movies are like classic cars: we love to wax nostalgic about their beauty and design, but we tend to rely on more modern contraptions for our pleasures. It takes a certain taste to watch an old crime caper like *Rififi* and look beyond what time has rendered quaint to find the artistry director Jules Dassin brings to the 1955 film. You can feel it in the tension that builds from frame to frame, finding its release in acts of casual brutality that don't keep you from rooting for some pretty nasty protagonists. Filmmakers today do this sort of thing routinely, but not nearly as competently. They're only paying homage to what they've seen; *Rififi*, newly restored for this rerelease, shows they still have plenty to learn. It all begins with Tony, a recently paroled thief who's unable to find any satisfaction in life post-incarceration. When some buddies come up with a scheme to rob a jewelry store window, Tony agrees to help after upping the ante to include emptying the store's safe. The heist scenes are what made *Rififi* famous: 30 terse, dialogue-free minutes that allow both actors and director to use minimum resources for maximum effect. In the third act the film gets really juicy: Tony and his pals find themselves up against an underworld chieftain and his psychotic, razor-wielding, smack-craving brother. After all of the moral ambiguities, kidnappings, tragic miscommunications, and gunfights, the film's final moments settle on Tony taking a redemptive drive in a sweet convertible, leaving the viewer with the renewed certainty that they really don't make 'em like this anymore. (Rob Taylor)

Show times run Wed/8-Tues/14 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a \*. & Wheelchair accessible.  $\mathcal{T}$  Listening device.  $\mathbb{P}$  Free, reduced rate, or validated parking. See Rep Clock, page 136, for information on rep houses and special film programs.

### San Francisco

**ALEXANORIA**  $\mathcal{T}$   $\mathbb{P}$  Geary/18th Ave. 752-5100. Bedazzled Wed-Thurs, 1:15, 4:30, 7:30, 10:30; Fri-Tues, call for times. Lucky Numbers Wed-Thurs, 1, 4:15, 7, 10; Fri-Tues, call for times. Meet the Parents Wed-Thurs, 12:45, 4, 7:15, 10:15; Fri-Tues, call for times.

**BALBOA** 38th Ave/Balboa. 221-8184. Call theater for shows and times.

**BRIDGE** Geary/Blake. 352-0810. Dancer in the Dark 4, 7 (except Tues), 10 (also Fri-Sun, 1).

**CASTRO** 429 Castro. 621-6120. \$4.50-7.

"Boxing Week": Muhammed Ali the Greatest (Klein, 1974) Wed, noon, 7; Don King: Only in America (Herzfeld, 1997) Wed, 2:30 (special free screening). Broken Noses (Weber, 1987) Wed, 5, 9:30. Body and Soul (Rossen, 1947) Thurs, 7; The Set-Up (Wise, 1949) Thurs, 9:10. *Rififi* Fri/10-Thurs/23, 1:30, 4:15, 7, 9:35.

**CENTURY PLAZA**  $\mathcal{T}$   $\mathbb{P}$  So. San Francisco, Noor off El Camino. (650) 742-9200. Bedazzled Wed-Thurs, 12:30, 2:55, 5:10, 7:30, 9:45; Fri-Tues, call for times. Best in Show Wed-Thurs, 11:40a, 1:45, 3:55, 5:55, 8, 10. Billy Elliot Wed-Thurs, 12:05, 2:35, 5:05, 7:35, 10:05; Fri-Tues, call for times. Book of Shadows: Blair Witch 2 Wed-Thurs, 11:30a, 1:30, 3:30, 7, 10; Fri-Tues, call for times.

**EMBARCADERO CENTER CINEMA** &  $\mathcal{T}$   $\mathbb{P}$  One Embarcadero Center, Promenade level. 352-0810. "American Indian Film Festival" Sun, noon and 2; Mon, 7; Tues, noon, 9:45; Best in Show Wed-Mon, noon, 12:30, 2:15, 2:45, 4:30, 5, 7 (except Mon), 7:30, 9:20 (except Mon), 9:50. Broken Hearts Club 12:40, 3, 5:10, 7:40, 10:10. Requiem for a Dream

12:10, 2:30, 5:15, 7:45, 10:15. Two Family House 4 (Sun, 4:45), 7:20, 9:45.

**EMPIRE**  $\mathcal{T}$   $\mathbb{P}$  West Portal/Vicente. 661-2539. Charlie's Angels Wed-Thurs, 12:45, 3:15, 5:30, 8, 10:15; Fri-Tues, call for times. Meet the Parents Wed-Thurs, 12:15, 2:45, 5, 7:20, 9:45; Fri-Tues, call for times. Legend of Bagger Vance Fri-Tues, call for times. Lucky Numbers Wed-Thurs, 12:30, 3, 5:15, 7:40, 10.

**FOUR STAR** Clement/23rd Ave. 666-3488. Croupier Wed-Thurs, 2:05, 5:55, 9:40. Girlfight Wed-Thurs, noon, 3:50, 7:40; Fri-Tues, 12:20, 4:50, 9:20 (except Fri). A Hero Never Dies Wed-Thurs, 12:15, 4:05, 7:55; Fri-Tues, 2:05, 9:40. Nurse Betty Wed-Thurs, 2, 5:50, 9:35 (except Thurs). The Tao of Steve Fri-Tues, 2:20, 7:55. Dr. T and the Women Fri-Tues, 2:30, 7.

**GALAXY** &  $\mathcal{T}$  Sutter/Van Ness. 474-8700. Almost Famous Wed-Thurs, 1:30, 7; Fri-Tues, call for times. Bedazzled Wed-Thurs, 11:15a, 1:45, 7:15, 9:30; Fri-Tues, call for times. Exorcist Wed-Thurs, 1:30, 9:45; Fri-Tues, call for times. Non Stop Fri-Tues, call for times. A Time for Drunken Horses Wed-Thurs, 11:15a, 1:45, 7:30, 9:30; Fri-Tues, call for times.

**KABUKI B** &  $\mathbb{P}$  Post/Fillmore. 931-9800. Call theater for show times. Book of Shadows: Blair Witch 2, Bamboozled, Charlie's Angels, The Contender, The Legend of Bagger Vance, Little Vampire, Meet the Parents, The Yards.

**LUMIERE** &  $\mathcal{T}$   $\mathbb{P}$  California/Polk. 352-0810. Burlesk King 4:50, 7:20, 9:45 (also Fri-Sun, noon, 2:20). Just One Time Fri-Tues, 5, 7:15, 9:35 (also Fri-Sun, 12:40, 2:50). Nightmare Before Christmas Wed-Thurs, 5:20, 7:45, 9:45. Spinout Sat, 8. Stormy Weather Tues, 6:30.

9:15. A Room for Romeo Brass Fri-Tues, 5:20, 7:30, 9:40 (also Fri-Sun, 12:50, 2:55). Urbania Wed-Thurs, 5:10, 7:30, 9:50.

**METREON** & Fourth St/Mission. 369-6200. Call theater for show times. Bedazzled, Book of Shadows: Blair Witch 2, Charlie's Angels, The Contender, Cyber World, The Ladies Man, The Legend of Bagger Vance, The Legend of Drunken Master, The Little Vampire, Lucky Numbers, Meet the Parents, Remember the Titans, Pay It Forward, Siegfried and Roy: The Magic Box, Wild California.

**METRO** Union/Webster. 931-1685. Pay It Forward Wed-Thurs, 1, 4, 7, 10; Fri-Tues, call for times.

**1000 VAN NESS** &  $\mathcal{T}$   $\mathbb{P}$  1000 Van Ness. 931-9800. Call theater for show times. Book of Shadows: Blair Witch 2, Charlie's Angels, The Contender, Dr. T and the Women, Legend of Bagger Vance, Legend of the Drunken Master, The Little Vampire, Lucky Numbers, Meet the Parents, Pay It Forward, Remember the Titans.

**OPERA PLAZA** &  $\mathbb{P}$  Van Ness/Golden Gate. 352-0810. An Affair of Love Wed-Thurs, 3, 5:30, 7:50. Into the Arms of Strangers Fri-Sun, 1, 4, 7, 9:30; Mon-Tues, 2:20, 5, 7:30. Place Vendôme Wed-Thurs, 2:30, 5, 7:30; Fri-Sun, 1:10, 4:10, 7:10, 9:40; Mon-Tues, 2:30, 5:10, 7:35. Sasayaki Wed-Thurs, 2:40, 5:10, 7:20. Solas Fri-Sun, 1:30, 4:30, 7:30, 9:55; Mon-Tues, 2:50, 5:30, 7:50. Tao of Steve Wed-Thurs, 2:50, 5:20, 7:40. Urbania Fri-Sun, 1:20, 4:20, 7:20, 9:50; Mon-Tues, 2:40, 5:20, 7:40.

**PRESIDIO**  $\mathcal{T}$  Chestnut/Scott. 922-1318. Bedazzled Wed-Thurs, 12:50, 3, 5:10, 7:30, 9:50; Fri-Tues, call for times.

**STONESTOWN** &  $\mathcal{T}$  19th Ave/Winston. 221-8182. Bedazzled Wed-Thurs, 1:30, 4:15, 7:15, 10:15; Fri-Tues, call for times. Pay It Forward Wed-Thurs, 1, 4, 7, 10; Fri-Tues, call for times.

**VOGUE**  $\mathcal{T}$  Sacramento/Presidio. 221-8183. Almost Famous, Wed-Thurs, 1:30, 4:15, 7, 9:30; Fri-Tues, call for times.

**WORLD THEATER** & Broadway/Columbus. 391-1393. Call theater for shows and times.

### Oakland

**GRANO LAKE** &  $\mathcal{T}$  3200 Grand, Oakl. 452-3556. Book of Shadows: Blair Witch 2 Wed-Thurs, 1, 3, 6, 8:15, 10:15. Little Nicky Fri-Tues, call for times. Meet the Parents Wed-Thurs, noon, 2:30, 5, 7:30, 10; Fri-Tues, call for times. Men of Honor Fri-Tues, call for times. Pay It Forward Wed-Thurs, 12:45, 3:45, 7, 9:45. Remember the Titans Wed-Thurs, 1:15, 4:15, 7:15, 9:30; Fri-Tues, call for times.

**JACK LONDON CINEMA** 100 Washington, Jack London Square, Oakl. 433-1320. Bamboozled Wed-Thurs, 12:45, 4:15, 7:30, 10:40. Bedazzled Wed-Thurs, 11a, 1:30, 4:10, 7:05, 9:40; Fri-Tues, call for times. Best in Show Wed-Thurs, 11:45a, 2:15, 4:45, 7:20, 9:45; Fri-Tues, call for times. Charlie's Angels Wed-Thurs, 11:20a, 1:50, 4:20, 7, 9:30; Fri-Tues, call for times. The Legend of Bagger Vance Wed-Thurs, 10:45a, 1:45, 4:45, 7:45, 10:45; Fri-Tues, call for times. Little Nicky Fri-Tues, call for times. Lucky Numbers Wed-Thurs, 11:25a, 2:05, 4:30, 7:15, 9:50. Meet the Parents Wed-Thurs, 11:10a, 2, 4:40, 7:25, 10:05; Fri-Tues, call for times. Men of Honor Fri-Tues, call for times. Pay It Forward Wed-Thurs, 11:05a, 1:55, 4:50, 7:40, 10:30. Red Planet Fri-Tues, call for times. Remember the Titans Wed-Thurs, 11a, 1:40, 4:25, 7:10, 9:55; Fri-Tues, call for times.

**ORINOA** &  $\mathcal{T}$  4 Orinda Theater Square, Orinda. 254-9060. Best in Show Wed-Thurs, 6:30, 9; Fri-Tues, call for times. The Legend of Bagger Vance Wed-Thurs, 7, 9:45; Fri-Tues, call for times. Pay It Forward Wed-Thurs, 6:30, 9. Red Planet Fri-Tues, call for times.

**SHATTUCK CINEMAS** &  $\mathcal{T}$  2230 Shattuck, Berk. 843-3456. Almost Famous 1:20, 4:10, 6:50 (Fri-Tues, 6:45), 9:40 (Fri-Tues, 9:20). The Broken Hearts Club Wed-Thurs, 4:25, 7:30. Girlfight Wed-Thurs, 4:05, 8:50. Just One Time 12:35, 2:45, 5:05, 7:15, 9:55. The Ladies Man Wed-Thurs, 1:45, 6:45. The Little Vampire 12:45, 2:50, 5, 7:10, 9:20 (Fri-Tues, 9:30). Nightmare Before Christmas Wed-Thurs, 1, 2:55, 4:50, 6:45, 8:40. Nurse Betty Fri-Tues, 1, 3:40, 6:50, 9:25. Pay It Forward 1:25, 4:15, 7, 9:45. Place Vendôme Wed-Thurs, 1:35, 4:20, 7:15, 9:55; Fri-Tues, 2, 7:05. Red Planet Fri-Tues, 12:30, 2:55, 5:20, 7:35, 10. Remember the Titans Wed-Thurs, 1:10, 3:50, 6:30, 9; Fri-Tues, 1:35, 4:05, 6:40, 9:10. Solas Fri-Tues, 12:15, 2:35, 4:55, 7:20, 9:40. Two Family House 1:40, 4:30, 7:25, 9:50. The Yards Wed-Thurs, 1:30, 4:05, 7:05, 9:25; Fri-Tues, 4:40, 9:35.

**UA BERKELEY**  $\mathcal{T}$  2274 Shattuck, Berk. 843-1487. Bedazzled Wed-Thurs, noon, 2:40, 5:15, 7:45, 10:10; Fri-Tues, call for show times. Book of Shadows: Blair Witch 2 Wed-Thurs, 1, 3:15, 5:30, 8:15, 10:25; Fri-Tues, call for show times. Charlie's Angels Wed-Thurs, noon, 2:45, 5:20, 7:45, 10:10; Fri-Tues, call for times. Legend of Bagger Vance Wed-Thurs, 12:15, 1:15, 3:30, 4:30, 7, 8, 10; Fri-Tues, call for times. Legend of the Drunken Master Wed-Thurs, 12:40, 2:40, 3, 5:35, 8:05, 10:30; Fri-Tues, call for show times. Lucky Numbers Wed-Thurs, 12:05, 2:35, 5, 7:30, 9:55; Fri-Tues, call for show times.

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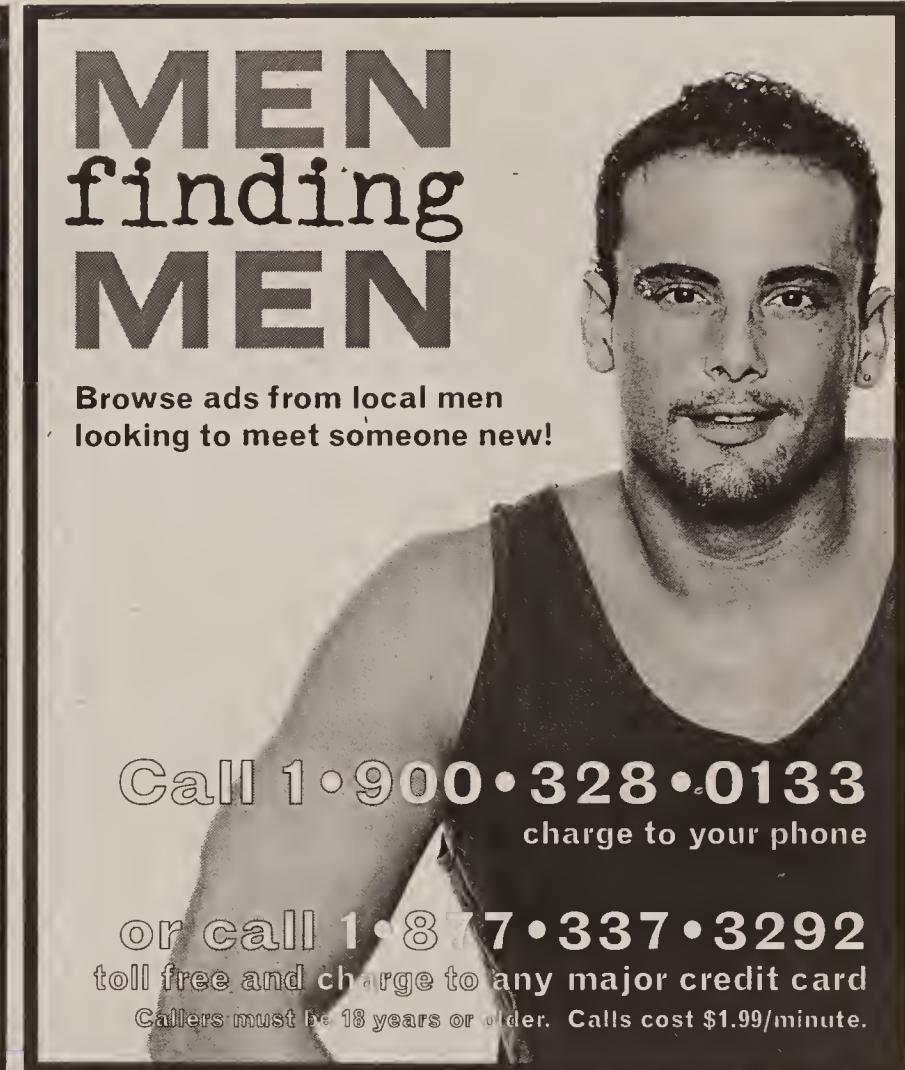
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✉ 6159 (12/25/00)

**POETIC CHAMPION**

Very pretty, slender, sensual, SJF, 44, eloquent, animal/nature lover, athletic, broadly educated. Seeks attractive, graduate degree, athletic SWM 40-50, with integrity, is articulate, romantic, open to a family.

✉ 6146 (12/25/00)

**KIND AND CHARMING**

man of integrity, mindfulness and passion (35-55) sought for fun, friendship and possible LTR by attractive, funny, eclectic WF (young 49, S7", 135 lbs., who enjoys all good music (blues to opera), dining out, extensive foreign travel, dancing, sports, movies, nature, yoga, massage, exercise and sharing humorous, peaceful and intense (but space-respecting) interpersonal experience.

✉ 6220 (12/25/00)

**ATTRACTION APP**

39, educated, sincere, passionate and no children seeks WPM, 45-58, successful, loving, caring and faithful for LTR/possible marriage. N/S.

✉ 6851 (12/12/00)

**WHO LOVES COOL**

BLACK WOMEN? BF, 25, wants to know. If you're a "beautiful" man that loves BF, let's talk. Race totally unimportant. 27 and up.

✉ 6180 (12/25/00)

**BROWN SUGAR**

Southern belle, elegant, available, desires to meet tall, distinguished, 64+, heterosexual male to enjoy ballet, opera, symphony, ballroom dancing, N/S, N/O, N/O. Disease free. Must be marriage minded enjoy life and grow old together in our Golden Years.

✉ 5065 (12/25/00)

**MIE MALE IS BLACK**

I am seeking an African male who is 6 feet and over, professional, 37-43 years old, honest, loves the arts, and enjoys traveling.

✉ 6172 (12/25/00)

**FRIDENSHIP TOWARD COMMITMENT**

Black female, N7S, N/OR, looking for Black male 35-47. Serious and understanding for friendship. Toward commitment. Be talkative, mature and respectful.

✉ 6219 (12/25/00)

**LAST CALL!!**

If you are 60 and up, sane, together and still believe in love and miracles, this pretty, tall, blonde lady of international background is waiting for one more chance for happiness. Please call.

✉ 6321 (1/16/01)

**SMART, SWEET, SINCERE**

Sorta sexy blonde San Francisco widow desires WPM 49 plus.

Share: fine dining, home cooking (mine, ours), barbeques (yours), city culture, arts (I do, do you?), outdoors, scintillating conversation, new intimacies. Maybe forever...

✉ 6191 (12/25/00)

**TWENTY-SOMETHING SF**

Intellectual, inquisitive, literary, music lover and Catholic seeking SM, 25-35, with established spiritual practice, artistic bent, European flair, internal equilibrium and a desire for substance. Vegetarian preferred.

✉ 5487 (1/16/01)

**CASTING CALL**

Luscious, sexy talented athletic funny cultured delicious Chocolate leading lady looking for the proper co-star age 40-S. If you look like JFK Jr or Clark Gable, elude charisma and have wealth to share...

✉ 6320 (1/16/01)

**VERY NICE ASIAN**

LA9 5AF, 29, very attentive, sexy, sweet and nice smile, sincere, kind, warm, romantic, good cook. You: SWM, kind, successful homeowner. For you I will take care and make your dreams come true.

✉ 6240 (11/21/00)

**CUTE FREAK LOOKING**

for goth/industrial boy for friendship and? Must like clubs and dancing. No posers, ego maniacs, or head games please.

✉ 6208 (12/25/00)

**EXPLORE THE WORLD**

inside and outside, with me. 43 year old SWP seeks funny, educated, intelligent SWPM for sexual/sensual explorations, mutual personal growth, psychologically minded communication, depth, intimacy. Enjoys movies, theater, Bay Area adventures, nature and tropical travel.

✉ 6231 (12/25/00)

**SINGLE, DIVORCED ASIAN**

female, 30-something, S4', 115 lbs., likes music, movies, dining out, reading, hiking, seeks SWM/AM, financially secure 40-50 for long term relationship.

✉ 5306 (11/22/00)

**VERY ATTRACTIVE SWF**

Redhead, full-figured and curvy but fit, amateur dancer (hip-hop and Brazilian). Warm, happy person seeks S8M for dating and? Let's explore possibilities.

✉ 6176 (12/25/00)

**AFFECTIONATE, PASSIONATE**

BF seeks trustworthy, classy, handsome, White professional with great values, is S10", 46-54 years old. Me: very attractive, homeowner, sophisticated, upbeat, sweetheart, positive attitude.

✉ 6212 (12/25/00)

**POETIC APP**

39, educated, sincere, passionate and no children seeks WPM, 45-58, successful, loving, caring and faithful for LTR/possible marriage. N/S.

✉ 6820 (12/25/00)

**PROGRESSIVE seeks same.**

Leftist writer/activist seeks intelligent educated men who want to change the world for intellectual stimulation and fun, exploring new ideas, places.

✉ 6146 (12/25/00)

**KIND AND CHARMING**

man of integrity, mindfulness and passion (35-55) sought for fun, friendship and possible LTR by attractive, funny, eclectic WF (young 49, S7", 135 lbs., who enjoys all good music (blues to opera), dining out, extensive foreign travel, dancing, sports, movies, nature, yoga, massage, exercise and sharing humorous, peaceful and intense (but space-respecting) interpersonal experience.

✉ 6220 (12/25/00)



**WOMEN SEEKING WOMEN**

**C GUARDIAN**

**connections**

White female bi, busty, clean, discreet, honest, friendly and open-minded seeks female for fun in and out of bedroom. Let's meet for coffee.

✉ 6183 (12/25/00)

Pleasure seeking Butch Dyke ISO high femme who takes what she wants. You be over 30, fun-loving and into exploring more than Macy's. Me: novice. Top into sexual expression. Let's see if the chemistry is there!

✉ 6340 (1/16/01)

Hand in hand equal would you like to meet a lady who enjoys life to its fullest, enjoy romantic evenings, good movies, good books, adventure, bubble baths, travel, cuddle up for 2, let your dreams come true.

✉ 6336 (1/16/01)

32yr old Chinese, S'3, 122, 368 seeking other horny females for some 69. I'm dipping.

✉ 642S (12/25/00)

In hand equal would you like to meet a lady who enjoys life to its fullest, enjoy romantic evenings, good movies, good books, adventure, bubble baths, travel, cuddle up for 2, let your dreams come true.

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✉ 6336 (1/16/01)

I want to join "massage mates" organization. Smooth, athletic, attractive Asian male is interested in receiving, firm, full-body erotic massages. Day times best, flexible.

✉ 6330 (1/16/01)

Straight, mature WM seeks straight to kick back, receive free beer, watch porno, enjoy a blow job in return for you jacking off on my face.

✉ 6361 (1/16/01)

WINTER IS HERE

Hot Asian, 36, 5'6", 125#, would like to enjoy indoor recreation with health, good-looking White male 30-50.

✉ 6228 (12/25/00)

EAST INDIAN MEN

GWG, 33, S'7", 148 lbs., br;br, good shape, HIV, straight acting. Wants to meet Indian man in good shape, 28-35 for friendship.

✉ 6348 (1/16/01)

BOYISH GUY 4

Older guy. GWM, 2S, blonde/blue, 6', 160 lbs., VGL, ISO GWM, 35-50 6' and under, fit, hairy, masculine, real and healthy for potential LTR. Sweeter the better.

✉ 6156 (12/25/00)

NICE BOTTOM

for nice top. White, intelligent, 40 seeks intelligent top 30-50. Be my sweet mentor.

✉ 6347 (1/16/01)

NICE BOTTOM

for nice top. White, intelligent, 40 seeks intelligent top 30-50. Be my sweet mentor.

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for nice top. White, intelligent, 40 seeks intelligent top 30-50. Be my sweet mentor.

✉ 6347 (1/16/01)

**MASCULINE, VERSATILE GUY**

WM, 38, hairy chest, 6', 175, into masculine, versatile men, 30-50, Santa Rosa, Sonoma County guys, tops. Let's hook up.

✉ 6363 (1/16/01)

**LIGHT COMPLETED MAN**

48-60, terminal, I will compensate you in this time of transition.

✉ 6217 (12/25/00)

**8/MARRIED Male seeks same, 8/ or Bi curious male for mutual discrete enjoyment, friendship. AM 35, health conscious, professional, enjoys outdoors.**

✉ 6214 (12/25/0

**RESPOND! Call 1-900-328-0133.**

You must be age 18+. Calls cost \*1.99/min. billed to your phone OR

**USE YOUR CREDIT CARD 1-877-337-3292.**

**C GUARDIAN** **connections**



#### KIND AND COMICAL

Strong, sensitive, tall, good-looking, 28, 5WPM looking for pretty, goodhearted girl next door. Write to: 190 El Cerrito Plaza P.O. Box 215 El Cerrito, CA 94530. Photo?

✉ 5856 (12/12)

#### EBONY AND IVORY

5WPM, 43, decent, honest, open, passionate, professional, creative 150 special 5BF 27-43, eclectic, romantic, kind, forthright, attractive, fit for adventure and romance.

✉ 6140 (1/16/01)

Intellectual 5W 46 world traveler likes culture and outdoors seeks pretty young virgin SAF/5WF for dating.

✉ 6227 (12/25/00)

#### SLAVE WANTED

Must be female, very attractive, loyal, obedient, constantly available for sex, run errands for me, answer phone calls, head while driving.

✉ 6200 (12/25/00)

#### HAVE YOU BEEN

Hugged today? Herpes 5WPM, 42, Good values nonetheless. Kind, funny, intelligent, quiet (at first), normal. 150 5PF, 35-45, in shape, 5F resident,

✉ 6144 (12/25/00)

#### TRUTH IN ADVERTISING:

Man, 54, with unusually large capacity for thoughtfulness, kindness, passion seeks woman with same capacities and unusually busty womanly form. P.O. Box 282876, 5 F, 94128.

✉ 6390 (1/16/01)

#### MARRIAGE OF CONVENIENCE

Student 150 student looking for independent status. No relationship; purely platonic. No one seeking citizenship please.

✉ 6129 (12/25/00)

#### DATING RECIPE

Mix supportive, monogamous, secure, handsome, 5M, 25, with career, accommodations. Add conversation, good listener, passionate kiss. 5F serve with independent, affectionate, mature, N/5 F.

✉ 6145 (12/25/00)

#### ASIAN LADY!

5WPM, 45, nonsmoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive, open-minded, 5AF for sharing outdoor activities, travel, dining, concerts, film, friendship, romance and possible future together.

✉ 6308 (1/16/01)

#### LOOKING 4 A CARING

lady, 5BM, 27, many interests. Seeking female any race, age, for letters, possible LTR. No games. Write R. Smith #K28615 3 CDL-250U, CAP, P.O. Box 3471, Corcoran, CA 93212.

✉ 6142 (12/25/00)

#### COME PLAY

Water, spint, nature boy, 5'7", 54, fun-loving teacher, still learning, looking for petite, intelligent tom boy who enjoys touch, good listener/communicator.

✉ 6196 (12/25/00)

#### PWM, handsome, tall, dependable, generous seeks voluptuous Black female to admire and respect. Our goal: daytime fun/romance. You: kind, dependable, passionate, 30-45, race but no fat.

✉ 6422 (1/16/01)

#### SEEKING MARRIED WOMAN

Hands WPM, educated, athletic 150 F for quality time any age, race but no fat.

✉ 6239 (12/25/00)

#### SOMEWHAT OF A "NEWBIE"

31, 5'10", 190 lbs, American born Korean. Ivy League bachelors and masters degree, runner, basketball/volleyball player, former Juilliard-trained pianist. Interests: movies, music, dining out, theater. You: honest, communicative, intelligent, funny, "attractive", (subjective, I know).

✉ 6407 (1/16/01)

#### TANTRIC SEX

Hot, hung, and horny Irish bear, looking for cute, sexy picnic basket to snack in. Your park or mine. Be between the ages of 24-45, n/s, n/d, HIV, F, race unimportant! leave phone number to connect in a public place.

✉ 6405 (1/16/01)

#### SEEKING ASIAN FEMALE

companion, 5WM, in San Francisco, lawyer/pilot, 40+, 5'8", blue eyes, fit. Seeking slender Asian female 19-29, sincere, honest. N/Dr, N/5, no children.

✉ 6326 (1/16/01)

#### IMAGINATION AND DOMINATION

Stand or kneel as I command. Accept pleasure or pain, adoration or humiliation. Joy, release, exaltation in submission. Your only duty is to obey, woman. Nice not to have to decide, isn't it girl?

✉ 6387 (1/16/01)

#### WIT, TALL, MUSCULAR

Italian, 47, hopeless romantic, seeks buxom, slightly plump WF, under 45, no kids, for loving LTR, to share laughs, European travel, a mutual interest in music (sax player, songwriter), art/photography, I have a wonderful 5F home, self employed, lots of free time and looking for a friend and lover.

✉ 6318 (1/16/01)

#### DESSERT TIME

Be honest. If 5F 26-45 misses the ecstasy and pleasure of oral, call this handsome, shy, 5M, 48. Discreet.

✉ 6148 (12/25/00)

#### MAINLAND CHINESE WOMAN

sought by European man. Looking for a Chinese beauty for fun, travel, and LTR. Financially secure physician.

✉ 6224 (12/25/00)

#### ASIAN/INDIAN WOMAN

sought by very attractive, creative, active SWPM, 41, 6'2", 180, Likes road trips, Indian/Chinese food, indie films. You: trim, sweet, adventurous.

✉ 6404 (1/16/01)

#### WEIRD, UGLY, SHY, BUT

sexually vital guy wants someone with the mission to have fun first-maybe serious later.

You like music and/or art, nature-I (a musician) like the same: Fun is the ocean, listening or dancing to music (jazz, blues), imagine...

✉ 6184 (12/25/00)

#### SEEKING JAPANESE WOMAN

attractive, affectionate, intelligent, 30-42 who enjoys being spanked, for romantic relationship. I'm 47, Jewish. Let's take time to have some fun.

✉ 6419 (1/16/01)

#### MEOW?

Tomcat, 26 seeks pussycat 21-31. I'm cute, fit, fun, great ass, pretty eyes. I value personality over looks. Let's get frisky. Meow?

✉ 6123 (12/25/00)

#### DWM, 52, 5'6", writer, skeptic, optimist, pragmatist seeks attractive, intelligent, independent, perceptive, imaginative woman who likes life, self, people, movies, theater, reading, walking, travel; appreciates irony. Not into Gurus, mystics or corporate culture either.

✉ 6345 (1/16/01)

#### COMPASSIONATE, OPEN-MINDED,

sensual, happy, playful 45 year old married AM, seeks friend/lover for hiking, silly conversation, great laughs and more. You are 34-46 and discreet.

✉ 6188 (12/25/00)

#### TALL, DARK, HANDSOME

WM, grad student, 31 seeks female for romance, friendship and possible LTR. I'm cute, cuddly, kissable, sweet and real. Love to dance, hug, kiss, share affection and romantic evenings.

✉ 6213 (12/25/00)

#### GREAT CATCH

5WM, 6'1", 185, well-built, muscular bod, 38, looks younger, very sexy, romantic, passionate, intelligent, witty, monogamous with varied interests seeks very attractive, similar female for sharing the diversity that life has to offer from a brief romance to soulmate.

✉ 6174 (12/25/00)

#### EXCEPTIONAL

Decent, intelligent, professional, good-looking, sensitive, healthy, warmhearted, trim WM, youngish, 57, 5'10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities.

✉ 6368 (1/16/01)

#### PASSPORT REQUIRED

Extraordinarily successful 5WPM investor, young, very attractive, tall, very romantic and seeks beautiful, slender, affectionate 5WF/5AF for travel here and abroad.

✉ 6424 (1/16/01)

#### BILINGUAL/BICULTURAL?

Speak 5 Spanish, Portuguese, Italian? Foreign born/educated? Me too. I'm 38 years old, WM, tall, attractive. 5Seeking a partner to enjoy the experience of more than one culture.

✉ 6233 (12/25/00)

#### SCENTED AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6338 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6319 (1/16/01)

#### SCENTS AND SENSUALITY

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Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6320 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6321 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6322 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6323 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6324 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6325 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6326 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6327 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6328 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6329 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6330 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6331 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6332 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6333 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6334 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6335 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

✉ 6336 (1/16/01)

#### SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration.

Me? Single, striking

**SEEKING WOMAN OVER 60**  
and warmhearted. Under 70, WM, 5'8", with spiritual soul, romantic heart, cuddler's body, massage hands, creative mind (fun, poetry, song)  
#6338 (1/16/01)

**SEEKING SWEETIE**  
AF, 5'3", masseuse, musician, interested in friendship with a sweetheart who can hold my hand/maybe say a prayer. I'm suffering from a broken heart. My ideal angel: 6', 200 lbs., clean shaven, sweet, sensitive, spiritual, musical.  
#6124 (12/25/00)

**ENRICHING PARTNERSHIP**  
kindhearted mid-50s divorced professional, driven to grow intellectually, psychologically and spiritually seeks compatible woman of any race and age to cherish and love. I am a great cook.  
#6352 (1/16/01)

**EXALTED IN THE 60's**  
Reawaken your soul with this handsome, smart iconoclast. Didactic interests abound. Great conversationalist. Your sexy intelligent, goodhearted, uninhibited. Be here now.  
#6189 (12/25/00)

**BRIDGE SCHOOL BENEFIT**  
Need date. Warm, handsome, sexy attorney, atypical, musical, tall, 49. Seeks slender, educated professional, attractive, engaging, psychological, off-beat, fun to be with, humanistic, 40-50.  
#6113 (12/25/00)

**ROYALTY ONLY**  
If you believe that breeding makes a difference, our family castle is in Switzerland. DM, 6'2", 200lbs., 44, Gemini, 0+, blood seeking monogamous LTR.  
#6351 (1/16/01)

**SAF DESIRED BY**  
5WM, 35 for marriage. Old fashioned, handsome, secure, fit, successful, enjoys dancing, walking, animals, slow romantic, playful, honest. Wants children, all calls returned.  
#6173 (12/25/00)

**MAN BLESSED**  
with blithe spirit, true soul, warm heart, strong stomach, funny bone, fit shape, 54, imagines woman with same blessings and blessedly buxom form.  
#6391 (1/16/01)

**SHY YET HORNY? VIRGIN/SEMI-**  
Virgin? Learn/practice great sex great orgasms. Explore your secret sexual desires/fantasies. WM well-endowed, very gentle petite ok. Patient teacher will help you reach your full sexual potential. If that's fine too, write to: PO Box 423802 San Francisco, CA 94142.  
#5760 (11/21/00)

**ART APPRECIATING NICE GUY**  
Friendly, nice looking, tall, trim, successful designer. Smart, sometimes clueless. Medium cook, great reservation-maker. Hiking, movies, 5F MOMA, dogs. Seeking pretty, trim, 30s.  
#6411 (1/16/01)

**HEART CONNECTION PLAY CONNECTION**  
Sweet, compassionate, slightly kinky 5WM with an open mind and an open heart seeks smart, sweet, loving and playful woman for loving, sharing, playful connections. A youthful spirit, healthy mind, fit body complete the mix.  
#6397 (1/16/01)

**DO WHAT YOU WANT**  
Trim, traveled, educated, nice-looking masseuse, realize your fantasies, fetishes, safely, caringly. Cross, light BD/SM/switch, strap-on, anal, fetish.  
#6311 (1/16/01)

**BIWM, 26, 5'4", fit, well-balanced mix of cuteness, sincerity, passion. Radical politicos, intellectuals and underground dance music heads a plus. Let's play. Who are you?  
#6235 (12/25/00)**

**KINKY NECK AND BACK**  
Needs petite female feet to walk on me. I reciprocate with sugar, ice, whatever you need. Muscular 5WM, 34 lives alone. Very handsome, intelligent.  
#6421 (1/16/01)

Romantic, professional, n/s, WM, 58, 155 lbs., Type O, seeks happy career woman 52-63, Type A, who wants to walk on the sunny side and build a great life.  
#6384 (1/16/01)



THREE'S COMPANY

**JUMP START**  
My freaky side. This attractive 33 year old BIWM needs spark in his life. Seeking couples and groups for interesting play dates.  
#6303 (1/16/01)

**PHOTOS FOR YOUR ALBUM**  
Experienced nude photographer looking for couples interested in photo sessions filled with menage a trois activity. Photos for private or gallery use agreed mutually.  
#6402 (1/16/01)

**A PERFECT FIT**  
Who? You, with me and with him. He'd make my boyfriend's birthday great. I want to deliver the gift of you—he'll watch us together, and he'll join in. We want it bad. We're both slim, fit, mid 30s and craving nasty sex. How about it?  
#6216 (12/25/00)

**FINE, FIT**  
Black/Asian M and pretty, petite WF play friend, 30s writers, kinky 150 fun couples/select singles to play at amazing coastal retreat.  
#6066 (12/25/00)

**EXPERIENCED TANTRIC COUPLE**  
seeks adventurous stable couple to explore safe 4-way romance and sacred geometries. We are into sustainable alternative lifestyles, shamanic and earthy traveling, community, skiing, sailing, gardening and down-to-earth fun. Sonoma County.  
#6193 (12/25/00)

**ATTRACTIVE COUPLE SEEKS BIF**

Adventurous couple wants to explore erotic fantasies with a fun, slender, 8F 18-30. She's slim, sweet, busty, petite 20s, BF. He's tall, handsome, professional 30s. WM. Must be D/D free. Race unimportant. Let's meet!  
#6337 (1/16/01)

**JOVEN LATINO**  
Pretty lady seeking TS for a good friendship and maybe more. 35-55 A/H, down-to-earth, sense of humor. Let's talk.  
#5452 (11/29/00)

**WOMEN LOVE ME**  
Do you want to be loved back? Mr. Rogers used to say "sharing is good." I will share my passion for life, sensitivity to your needs and openness to explore...I can penetrate your soul or...Where are the Marin County Explorers?  
#6396 (1/16/01)

**BI FEMALE KINDRED SPIRIT**  
desired by artistic WF/WM soulmates to complete our triangle. Us: honest, brave, open-minded, romantic, sexy, intelligent, strong integrity and self esteem. You: same.  
#6343 (1/16/01)

**SEXY WF VIXON**  
Ex-dancer with extensive lingerie and hot hunk seeks female who wants to be spoiled with private shows and wild weekends for three.  
#6332 (1/16/01)

**ISO PUSSY**  
Hot pussy wanted, ladies 18-50, let this discrete, ice, well-balanced mix of cuteness, sincerity, passion. Radical politicos, intellectuals and underground dance music heads a plus. Let's play. Who are you?  
#6377 (1/16/01)

**ASIAN OR HISPANIC**  
couple, slender, attractive, under 45 sought by handsome European gentleman for friendship and erotic evenings together. I am 43, tall and slender with eyes and blonde/brownish hair.  
#6325 (1/16/01)

**BM seeks married female.** Mutual pleasure! I, 6', 235, nice looking, 37. You, over thirty, sexually uninhibited, physical, nothing serious, just occasional hot sex.  
#6415 (1/16/01)

**BM seeks married female.** Mutual pleasure! I, 6', 235, nice looking, 37. You, over thirty, sexually uninhibited, physical, nothing serious, just occasional hot sex.  
#6415 (1/16/01)

**Barry & Shell's SWING PARTIES**

- Couples Party Every Saturday
- No Singles & No Escorts
- No Pressure to Participate
- Complimentary Buffet
- Large Hot Tub
- Group Room and Private Areas
- Phone (510) 834-5808 Together!



**PHILIPPINE TRANNY**  
22, 5'4", 110, hot, sexy, exotic, into hot, tight mini skirts, heels, thongs, red lipstick. You: 21-30, masculine, bi-male, for not sex. Clean a plus.  
#6199 (12/25/00)

WM, 40ish, cross dresser seeks T5 to play dressup, clubbing, parties etc. etc. and???

#6149 (12/25/00)

**Houston**

**Beautiful, Sexy & Seductive. Young Slender. Latina TS.**  
Call me for a Great Time.  
(415) 749-1622 24 Hrs. ()

Tall, attractive, D&D free, sexy, pre-op T5 looking for partner for safe, erotic bondage. I pose, you photo, we play. Potential plethora of precipitous pleasure?  
#6234 (12/25/00)

**GOOD-LOOKING, ATHLETIC, MUSCULAR** MWM, 35, WLTM feminine T5 or TV under 40 for discreet, caring and sensual encounters, your place. Passable and East Bay a +.  
#6342 (1/16/01)

**RED HOT AND BOthered**  
Red hot, red headed cross dressing TV temptress seeks a worthy man to worship. Fetish wear, lingerie, high heels, the only thing missing is you. Hot, horny, handsome men can quench my fiery desires!  
#6305 (1/16/01)

**49 YEAR OLD**  
Pretty lady seeking TS for a good friendship and maybe more. 35-55 A/H, down-to-earth, sense of humor. Let's talk.  
#5452 (11/29/00)

**NEEDED, HOT, SLUTTY**  
TV, S/F, Peninsula, I enjoy 69, X movies etc. I'm 5'8", 173, 7', White and bisexual.  
#6210 (12/25/00)

**CROSSDRESSER WANTED**  
Submissive/switch SWF, seeking experienced dominant 5WM, 35-35 preferred, for role playing with sex.  
#6400 (1/16/01)

**DOMINANT WOMAN?**  
Take strict charge of attractive, intelligent, tall, slender, youthful, 50s, non-smoking but oral man.  
#6305 (1/16/01)

**TRAINABLE MASSAGIST**  
seeks strong-handed women to discipline and feminize me in healthy context. Traveled, trim, educated, good-looking. Male worships resourceful Mistress, cleans, soothes.  
#6192 (12/25/00)

**BENEVOLENT BOTTOM**  
Submissive/switch SWF, seeking experienced dominant 5WM, 35-35 preferred, for role playing with sex.  
#6400 (1/16/01)

**PLEASE!**  
5WM, 20s, great ass that sticks out 5'9", big brown eyes. 150 dominant woman in 40s or 50s. Spank me. I worship dido and you.  
#6177 (12/25/00)

**SPANKINGS**  
I'm looking for a woman who can submit for long and intense sessions.  
#6202 (12/25/00)

**San Francisco's Only Private Couples Dance Party with On-Site Playrooms For Ecstasy & Adult Pleasures**

10,000 Sq. Ft • 2 Levels

of Pure Eroticism

Dance all night to the pulsating sounds with Live DJs, then explore one step further with our on-site playrooms or relax in our Luscious Lounge serving complimentary drinks and Hors d'oeuvres.

**Open Saturdays**

For reservation/info

**415/923-1888**

(Ladies must leave message)

**www.lush-sf.com**

VOTED SF's BEST PLACE TO MEET COUPLES  
A Unique Atmosphere Dedicated Strictly to Couples  
Looking for More Than Just a Dance Club!



**alt.sex.column**  
by andrea nemerson

# Hard ball

Dear Andrea:

I was recently play-fighting with my girlfriend when things got a little rougher than usual. She was trying to be playful, but she kicked me in the balls so hard that I couldn't get up. After the kick, she jumped on me and kept wrestling, so she didn't notice that I was hurt. Less than two minutes later she was stimulating me with her hands. This was the best orgasm of my life. I have thought about it for a while, and I think that it was the kick in the balls that made it so good. I always thought that stuff like this should feel horrible. What gives?

Love,  
Ballsy

Dear Ballsy:

Aw heck, I don't know. I've run letters from men who wonder why some women find a kick (or a poke) in the balls so amusing. I've run letters from women defending the amusement they find in kicking (or poking) men in the balls. I once watched a couple hours' worth of gay-guys-kick-each-other-in-the-balls porn (don't ask). I've even answered a letter from a dude who was designing his very own ball-squeezing machine. I still lack the requisite equipment with which to run my own experiments, and I still advise caution. These are delicate structures, and they may come in handy in the future. I assume you want them to last.

I may advise caution, but there are plenty of people out there who don't. Did you know that Stardeck9™ is the "LEADER in FULL WEIGHT GROIN STOMPING AND COCK-BALL TORTURE"? Neither did I until I ran across their screamingly uppercase self-promotion on the Web just now. I also found the weirdly impressive, obsessively cataloged Anaconda Video site, an amateur-type outfit catering to female-domination fantasies of the face-sitting, man-tranquiling, ball-busting variety. If you end up really getting into this, it may be safer for you in the long run to watch some of these (fairly hot-looking) pros abuse the testicles of willing subjects than to become such a subject yourself.

I mention all of this simply to reassure you that your experience, while unusual, was hardly unique. Something — maybe fear, maybe physical sensation, who knows — makes this experience (anathema to most) a big, big turn-on to some. Before we both go jumping to all sorts of conclusions, though, I should point out that your excellent orgasm might have had nothing at all to do with the accidental groin-blow you'd recently received. It may have been brought on by the wrestling match, your girlfriend's hands, your mood, the phase of the moon, or some significant date on the Zoroastrian calendar. "Nothing in particular" is also a contender, but we will never know. Please do keep this in mind before you decide that all future sex play must be prefaced by potentially devastating injury if it is to reach a fully satisfactory conclusion. There must be an easier way.

Love,  
Andrea

Dear Andrea:

I am a guy, and I have a fantasy about being forcibly masturbated every hour over a period of days — perhaps restrained if necessary to secure my cooperation. But I don't know if it would actually be sexy or enjoyable. My sex drive is not anywhere near that strong, and it might just be uncomfortable and relatively pleasureless.

Do you know anything about this?

Love,  
Make Me

Dear Make:

Do I know anything about this? If I don't, shouldn't you be writing to Ask Beth or calling Car Talk or something?

Not to worry. Here's what I know: fantasy is fantasy, and reality is something else. For this, we should be grateful. Mon, superego, and the criminal justice system may keep us from acting out our every urge, but the truth is, most of us don't even want to. Not because our fantasies are bad, necessarily, but because many of them wouldn't be fun.

A colleague of mine used to teach this concept using the Parable of the Pickup Truck: He claimed that he often masturbated to the image of a hunky guy wrapping him in barbed wire and dragging him behind a pickup truck until I dunno, he was done? The point, of course, was that what sounds good in fantasy is often impractical, unpleasant, or (at the very least) boring in practice. You've got a nice little fantasy there. Enjoy it. You needn't go spoiling a fragile thing like that by dragging it into the harsh light of day.

Love,  
Andrea

P.S. If someone's willing to play along, you might want to see what one pseudo-nonconsensual hand job is really like. Maybe two. No need to overdo. ☺

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire, S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

**DREAM SPANKING**  
Erotic and sensual spanking, such as you've dreamed of, could be yours. We'll talk and customize a spanking for your special satisfaction.  
6160 (12/25/00)

**BEND OVER MY KNEES**  
Let your big brother pull your pants down and put you over his knees for a good spanking M or F  
6221 (12/25/00)

**SLAVEBOY**  
very cute brown Caucasian boy, 22, needs to be enslaved and humiliated by a dominant master under 35. You must have your place in 5 F.  
6237 (12/25/00)

**SEEKING DOMINANT MALE**  
Vulnerable, responsive, submissive SWF, 50, East Bay seeks dominant male for relationship based on trust and surrender.  
6218 (12/25/00)

**MUTUAL SPANKING**....  
Hard, bare-handed, vigorous discipline. Male, 50s wants partner.  
6378 (1/16/01)

**BUSTY, BLONDE AND FEMALE**  
Submissive seeks generous male, female or couple dominants). Sub is well trained and has few restrictions.  
6375 (1/16/01)

**IMAGINATION AND DOMINATION**  
Stand or kneel as I command. Accept pleasure or pain, adoration or humiliation. Joy, release, exaltation in submission. Your only duty is to obey, woman. Nice not to have to decide, isn't it girl?  
6388 (1/16/01)

5WM, N/S seeks an intelligent, confident woman who will be appreciated in the special one to one connection that the committed 0+5 relationship brings. BOSM is about two souls exploring and growing care and trust. You will be subdued, submitted, and submerged in an LTR of love and discipline.  
6205 (12/25/00)



**YELLOW SHOWERS**  
of the imagination where a unique woman may fulfill her fantasies of sensuality and submission, as an art form, LTR and tantric spiritual practice. You are black-haired, of exotic beauty, dancing girl, hourglass, approximately 5'2", 28 years. I am fair, blue-eyed, warrior and mage, powerful build, 5'6", 50 years.  
5977 (12/12)

Clean WM, 40 in need of young boy or girl for spanking, bath time, pleasures and story time. I am smooth, good-looking. Oral sex is ok.  
6368 (1/16/01)

**AD OF THE WEEK**  
DOMINANT PSYCHOLOGICAL  
Sexual alchemist 150 a submissive, rich, handsome and lean male who is willing to please a 5'6", 130 lbs mahogany colored female dominant. I've developed a unique mental exploration technique that incorporates compassion and mutual respect. Fetish San Francisco.



Our AD OF THE WEEK advertiser will receive a gift certificate for dinner for two (up to \$75 value) at Moss Beach Oyster, Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220.  
6393 (1/16/01)

**ASIAN BEAUTY**

Gorgeous, 40s, curvaceous, ripe, late bloomer wishes her womanhood fulfilled. ISO gentle-natured W or HM, fit, clean, intelligent. Open to adventure.  
6195 (12/25/00)

**CLYSTER (ENEMA)**  
Internal herbal washing by re-tired doctor, cleans, removes toxins which make you dull and depressed. Comfortable and soothing. Makes you feel better and look younger.  
6167 (12/25/00)

**I'VE CREATED A WORLD**

of the imagination where a unique woman may fulfill her fantasies of sensuality and submission, as an art form, LTR and tantric spiritual practice. You are black-haired, of exotic beauty, dancing girl, hourglass, approximately 5'2", 28 years. I am fair, blue-eyed, warrior and mage, powerful build, 5'6", 50 years.  
5977 (12/12)

**MY TREAT**  
36, SM, 6', 185 lbs, brn/brn, 150 women to satisfy in anyway you desire. Discreet, safe, clean sex only.  
6116 (12/25/00)



**20S, 30S, 40S!**  
We're ladies in the above age range, into the above decades! We dress up, go to films, shows, shopping, have parties. Tea?  
6163 (12/25/00)

Seek top-roping partner for 5.6-5.8 climbs locally and Sierra. This is a rock climbing ad, not a relationship ad. Safety-consciousness essential. I have gear.  
6151 (12/25/00)

**SEEKING WILD WOMEN FRIENDS**  
20s-30s, for dancing, films, hikes, biking, dining out, connecting on emotional and intellectual level. Let's live succulent lives and laugh out loud.  
6379 (1/16/01)

**NHB SPARRING PARTNER**  
Lightweight NHB fighter 5'8", 150, sparring partner under 175 for full contact NHB fights. First pro fight in January 2001.  
6222 (12/25/00)

**DIM SUM LUNCH FANS**  
Men / Women 50+, educated, professionals, sociable, single. Go to restaurants in Bay Area once per month.  
5777 (11/21/00)

**WOMEN OF COLOR**  
Free, non-directive group forming for amazing, critical thinking, intelligent and fun women of color who are seeking support and friendship. Join us.  
6366 (1/16/01)

Seeking Richmond District warmhearted friends, male/female, gay/straight for coffee, exercise, meditation, co-counseling, etc. I'm a young 49, tall, slim, open-minded professional, warmhearted.  
6353 (1/16/01)

**MANDARIN TUTOR**  
for SWM attorney, 5 F daytime preferred, San Mateo County evenings. English exchange.  
6240 (12/25/00)

**CLIMB ACONCAGUA**  
Climb 22,835 ft ACONCAGUA. Join a local San Francisco group Dec 20-Jan 6.  
6434 (1/16/01)

**NATURE LOVER**  
Adventurous, independent, outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome.  
5337 (10/25/00)



**JOSHUA A.**  
was that you at 311 Monday October 9th?? Super girls, and old coworker wants to know. Would love to hear from you...  
6112 (12/25/00)

**ALICIA IN ALAMEDA**  
I can't forget you. In Alameda mid-November for gig. Want to see you. Will treat you like a queen forever. T.  
6359 (1/16/01)

**ANIA SUBWAY**  
onion breath. Halloween Castro. Me shy puppy. Should have asked you out to learn more and see your beautiful smiling face once more.  
6423 (1/16/01)

**SUSAN**  
Susan, we met waiting for valet parking at Lulu's 10/14. Let's talk some more.  
6236 (12/25/00)

**YOUR NAME IS CATHY**  
I think. Working at estate sale, very cute. We discussed Isley Brothers records. You never called, please call Ernesto.  
6158 (12/25/00)

**SIRFRANCIS DRAKE**  
Dorman, 10/23/00 Monday nightshift. Hope you are as nice as you look. Give me a call if you are interested.  
6310 (1/16/01)

**ANNA, QUEER ANNA**  
You just back from Seattle. Lexington Halloween party we kissed on the floor. I was strangled shy afterwards. Please call, pansy girl.  
6371 (1/16/01)

**AUOREY**  
Talked to you at party. SFSU, 52 bus, etc. I'm Will, the bottle opening pro. Enjoyed talking with you, would like to again.  
6232 (12/25/00)

**PEE-GIRL**  
Sought by Halloween man-in-suit, shutter bug. Let's hook up.  
6426 (1/16/01)

**MAXIMA 2000**  
You were backing up on East 15th Street near Fruitville Avenue in Oakland, you had a cute smile. You gave me your phone number, I took it wrong, please ask for your number.  
6137 (12/25/00)

**WOMAN WITH SPIDER TATTOO**  
Looking for the woman with the spider tattoo on her shoulder, it's the standup comic. I haven't seen you since you came to Josie's months after we met, I've been wondering how you are.  
6128 (12/25/00)

**ALICIA FROM OAKLAND.**  
Stars, tattoos, chaos. My name is Larry, I met you Monday at Burning Man.  
6121 (12/25/00)

We met at dawn when the stars had thinned. You: brown eyes, space suit, mole on right cheek. Were you real or was I dreaming?  
6306 (1/16/01)

**SCOTT, YANKEES FAN**  
Lives in Cupertino. You: Section 115, Row 19 at games in Oakland. Me: kicking myself for not giving you my #.  
6154 (12/25/00)

**DUMPSTER DIVING AQUARIUS**  
on Laguna Honda. You're funny, I like to laugh. Why did we part ways?  
6429 (1/16/01)

**SUSAN**  
Amanda with curly hair, college in Rhode Island, living near Baker Beach. We talked on the lawn at the Bridge 5 School Benefit Concert on Sunday. I wanted to invite you to tabou and hummus (and other tasty Lebanese food!), maybe kayaking in the bay—but you left before the end of the concert! Riyad in Palo Alto.  
6370 (1/16/01)

**10/04/00 @ 8:30**  
920 JAVALENCIA girl sitting in the cafe saw you through the window. You: cute guy outside with laptop open. Coffee?  
6122 (12/25/00)

**MUNI SUBWAY**  
You showed me where to go. You were charming and friendly. W was visiting from Seattle. Would love to talk again. Call me.  
6117 (12/25/00)

**FOLSOM STREET FAIR**  
You video taped Visantos and Squeaky Clean Blonde, Tranny shack stage. We need you. Please call! We'll eat you!  
6135 (12/25/00)

**ALICIA FROM OAKLAND.**  
Stars, tattoos, chaos. My name is Larry, I met you Monday at Burning Man.  
6121 (12/25/00)

We met at dawn when the stars had thinned. You: brown eyes, space suit, mole on right cheek. Were you real or was I dreaming?  
6306 (1/16/01)

**SCOTT, YANKEES FAN**  
Lives in Cupertino. You: Section 115, Row 19 at games in Oakland. Me: kicking myself for not giving you my #.  
6154 (12/25/00)

**COUNTING CROWS SAT. 23RD**  
You: gorgeous in pink sweater, long skirt. Me boots, leather jacket, behind you. "Earthquake, Roll Down Hill." Caught you singing during Long December. Singing with me, or annoyed at me singing? Call, October's almost here!  
6127 (12/25/00)

**YOU'RE A LAWYER**  
Graduate of Cornell Law. Met at Costco. 5F. 10/21/00. Talked about laptops, bar exams, Ecuador. I left too soon. Call!  
6331 (1/16/01)

**DECOMPRESSION 2 K**  
Had hemp horns, red top, I had long, black coat, la Cumbre shirt, jeans, no wife, no girl friend, give me a call.  
6349 (1/16/01)

**SOFT BUTCH SAHeli**  
I saw you at Carnaval, Black T, 4 LGFF. Curious? 24, bi 8 w/ "curly fetish." Intelligent, femme of center.  
6117 (12/25/00)

**connections**  
**GUARDIAN**

### Choose a Category:

( ) Women seeking Men  
( ) Women seeking Women  
( ) Men seeking Men  
( ) Missed Connections  
( ) BD/SM

( ) Men seeking Women  
( ) Three's Company  
( ) TV/TS  
( ) Friends/Activities  
( ) Fetish/Fantasy

**Compose your ad: Headline (words in the headline included in the total word count)**

**small \$5.00 Medium \$10.00 Large \$15.00**  
(All ads come with FREE voicemail)

**TEXT: 25 words FREE, \$2.00 per word past 25**

**IMPORTANT: you must be 18 or older to place your ad. All ads will run for 4 weeks, are subject to space availability and connections reserves the right to reject or revise any ad deemed objectionable. connections voicemail is FREE. You must record your introduction greeting and profile immediately upon receiving your box numbers and instructions.**

### Who are you?

The following information is necessary for our records and is strictly confidential.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_ email: \_\_\_\_\_

### Abbreviations:

|                           |                            |                         |
|---------------------------|----------------------------|-------------------------|
| A Asian                   | J Jewish                   | N/S Nonsmoker           |
| B African American, Black | L Lesbian                  | P Professional          |
| C Christian               | LTR Long term relationship | S Single                |
| D Divorced                | M Male                     | W White                 |
| F Female                  | NA Native American         | WLTM Would Like to Meet |
| G Gay                     | N/D nondrinker             | WW Widowed              |
| H Hispanic                | N/Dr no drugs              |                         |

### Cost of ad: Payment Information

Total words -25 (free) = x 2.00 = \_\_\_\_\_

+ Headline (see above for headline pricing information) \_\_\_\_\_

+ Listing your P.O. Box for written responses (\$25.00) \_\_\_\_\_

+ Blind Box or letter forwarding (\$45.00) \_\_\_\_\_

**TOTAL** \_\_\_\_\_

**Total amount inclosed** \_\_\_\_\_

+ Visa/Master Card/Amex

+ Check or Money Order

CC# \_\_\_\_\_ Exp. \_\_\_\_\_

Complete payment must accompany all ads.

Thank you

**DEADLINE TO PLACE ADS IS MONDAY AT 10a.m.**

**C GUARDIAN nnections coupon**

## Classifieds

the best only gets better

## Classified Index

For Career Education and Employment see  
**CareerSource**  
beginning on Page 157

| SECTION              | PAGE |
|----------------------|------|
| Self                 | 139  |
| Travel               | 139  |
| Business Services    | 140  |
| Community Forum      | 140  |
| Rentals              | 141  |
| Real Estate for Sale | 142  |
| Indoors/Outdoors     | 142  |
| Marketplace          | 142  |
| Transport            | 143  |
| Rhythm               | 143  |
| CareerSource         | 145  |

## Ad Deadlines

LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

CONNECTIONS &amp; 18+: All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

## Placing An Ad

## BY PHONE:

Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

## BY FAX:

Fax your ad 24 hours a day to the Classified Department at (415) 621-2016.

## BY MAIL:

Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

## BY E-MAIL:

Send your ad copy to [classifieds@sfbg.com](mailto:classifieds@sfbg.com) and we'll call or e-mail back your quote within one business day.

## IN PERSON:

Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street).

## The "Fine" Print

Except in the case of contract installments, all classified advertising is strictly pre-paid. No refunds after submission of payment. Cancelled ads will receive credit for future advertising. Ads must be cancelled before deadline for that issue. The Publisher reserves the right to edit, alter, omit, or refuse any ad submitted.

For category-specific policies,  
call the Classified Department.

(415) 255-7600



## Art

## Woodworking for Women

Furniture making with hand tools. Wand Workshop. \$180. Debbi Zito, (415) 648-6861.

## Classes

## The Crucible

An Educational Collaboration of Arts, Industry and Community is now preparing for an open house where you can get information or register for upcoming courses. Last Session's classes included: 30 Drawing, Cement Sculpture, Foundry Lab, Hand Building with Slip Clay, Moldmaking, Stone Carving, Wearable Art, Glass Casting, Blacksmithing & Forging, and more. Call Now to Register: (510) 843-5511. [www.thecrucible.org](http://www.thecrucible.org)

## Certified Massage Therapy

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315217 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO, in the Matter of the Petition of CONSTANCE M. MARULLA for Change of Name. The application of CONSTANCE M. MARULLA for change of name, having been filed in Court, and it appearing from said application that CONSTANCE M. MARULLA has filed an application proposing that Her name be changed to CONSTANCE ROSS-MARULLA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 7th day of December, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 17th day of October, 2000. Alfred G. Chantelli, Judge of said Superior Court. October 25, November 1, 8, 15, 2000. L# 350406

PETITION FOR CHANGE OF NAME NO. 315217 Party without Attorney: RICHARD LIP-SCOMB WILDER, 118 Henry Street, San Francisco, CA 94114, in AND for the COUNTY of SAN FRANCISCO, SUPERIOR COURT of the STATE OF CALIFORNIA CITY and COUNTY of SAN FRANCISCO

Petitioner RICHARD LIP-SCOMB WILDER alleges: Petitioner is a male, 27 years of age. Petitioner's place of birth: Bellflower, CA. Petitioner's date of birth: Aug. 9, 1973. Petitioner resides at: 118 Henry St., San Francisco, CA 94114. Petitioner's present name is: RICHARD LIP-SCOMB WILDER. Proposed name is: ANDERSON JONATHAN WILDER. The reason for the proposed name change: I have been using ANDERSON JONATHAN WILDER in my professional life for the past two years & want to make it legal. Petitioner's father is Franklin Lipscomb who resides at P.O. Box 3428 Big Bear City, CA 92314. Dated this 19th day of September, 2000. Gordon Park-Li, County Clerk. October 25, November 1, 8, 15, 2000. L# 350403

SUMMONS (CITATION JUO-  
CIAL)

CASE NUMBER FLO38819

NOTICE TO DEFENDANT:  
CHANCE RAY LARUE.

YOU ARE BEING SUED BY PLAINTIFF: SHEYDA MEHAN LARUE. You have 30 CALENDAR DAYS after this summons and petition is served on you to file a response (form 12B2) at the court and serve a copy on the petitioner. A letter or phone call will not protect you.

If you do not file your response on time, the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately.

NOTICE The restraining orders on the back are effective against both husband and wife until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them.

The name and address of the court is: SUPERIOR COURT OF CALIFORNIA, 400 McAllister Street, San Francisco, CA 94102. Shelly S. Feinberg 5B#203545, LAW OFFICES OF STEPHEN L. FEINBERG, 870 Market Street Suite 420, San Francisco, CA 94102, 415-421-1893. DATE: Sept. 14th, 2000. Clerk, Shene Craig. (Nov. 1, 8, 15, 22, 2000). L-350501

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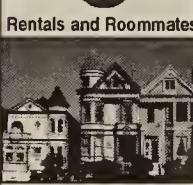
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**\$645 Castro** - Medium size room in modern apartment. 5unny with large closet, carpet and new paint. Washer/dryer in building. Private phone line. Great location. Ref#4408. The Original San Francisco Roommate Referral Service. www.RoommateLink.com, (415) 626-0606.

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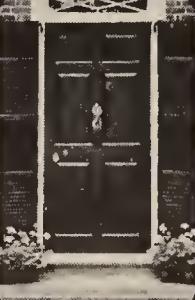
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## Real Estate For Sale



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ing. Spayed, tested, shots. \$60  
donation. PURRS (510) 444-  
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Cat Mickey. 6 yrs. DSH Orange  
Tabby. Very sweet once he gets  
to know you. Neutered, tested,  
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Cat Nicholas. 2 yrs. DSH, black,  
independent, neutered, tested,  
shots. \$55 donation. Purrs (510)  
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Cat Selma. 9mo. DSH Siamese  
snowshoe mix. Very sweet and  
friendly. Spayed, tested, shots.  
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Cat Smiley Marie. 2 1/2 years.  
DSH Calico. Very sweet & af-  
fectionate. Spayed, tested, shots.  
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Cat Stanley. 2 years. DSH  
tuxedo. Very warm, affectionate.  
Neutered, tested, shots. \$55  
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Cat Tommy. 1.5 yrs DSH  
Ginger Siamese mix, big boy.  
Friendly when he knows you.  
Neutered, tested, shots. \$55  
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Cats - Blacke male 05B, 9 yrs,  
friendly has kidney disease but  
responding well to treatment.  
Neutered, tested, shots. Bunny,  
female, 6 yrs, DSH white/grey  
tabby markings. Affectionate lap  
cat. Spayed, tested shots.

Cats - Blackie male 05B, 9 yrs,  
friendly has kidney disease but  
responding well to treatment.  
Neutered, tested, shots. Sam 415-  
566-5505, leave message

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Dog: Kodi. 2 years. American  
pit/ Staffordshire mix. 40  
pounds. Fawn color, green eyes,  
housebroken. Older, litter mate, 05H  
Black playful, independent,  
were originally feral, but will  
bond with right person. Altered,  
tested shots. \$115 pair donation.  
Purrs (510) 763-6981.

Dog: Kodi. 2 years. American  
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pounds. Fawn color, green eyes,  
housebroken. Older, litter mate, 05H  
Black playful, independent,  
were originally feral, but will  
bond with right person. Altered,  
tested shots. \$115 pair donation.  
Purrs (510) 763-6981.

Kittens: 8 months. Bud, DSH,  
black, Lou. DSH grey tabby.  
Neutered, tested shots. Donation  
\$55 for 1, \$110 for pair.  
Purrs (510) 658-1160.

Kittens: Available 2 kittens.  
Very sweet. Tested, shots, alter-  
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Kittens: Baby kittens, long &  
short hair. Some avail. Donations  
beginning at \$50. Purrs  
(510) 444-3204.

Rabbit Bart 8mo., Brown/Black  
markings very playful, friendly.  
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Rabbit Chester. 11months, albi-  
no. Responsive, affectionate.  
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Rabbit David - Brown dwarf  
mixed about 6 months old. Play-  
ful and friendly. \$20 donation.  
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Rabbit Oliver - Brown and  
speckled, 7months, very playful  
friendly, adventurous. \$20 dona-  
tion. Purrs (510) 444-3204.

Rabbit Pamela - 3yrs old, Albi-  
no, silver ears, very playful.  
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Rabbit Raphael - One year white  
with charcoal grey mascara and  
spots. Very friendly and social.  
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Rabbit Jessica. 15 years. OSH.  
Brown tabby. Sweet and loving.  
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tion. PURRS (510) 444-3204.

Rabbit John. 10 years. DSH  
black, FIV+, but healthy.  
Neutered, shots. Purrs has been  
sponsoring me for about 5 yrs. I  
am very lovable & want a new  
home instead of the foster home  
I'm in now. \$55 donation. Purrs  
(510) 444-3204.

Rabbit Judith. 5 years. DSH, white/  
brown tabby. Very sweet once he gets  
to know you. Neutered, tested,  
shots. \$60 donation. Purrs (510)  
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Rabbit Lillian. 16 yrs. DSH, lilac  
point Siamese, very sweet, lov-  
ing. Spayed, tested, shots. \$60  
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Rabbit Tommy. 1.5 yrs. DSH  
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Friendly when he knows you.  
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## Rhythm



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**BASS Power** trio seeks fourth. Foo, V/U. My Bloody Valentine, Pumpkins. Gear, transp., pro attitude mandatory. Women encouraged. Call (510) 524-3642.

**Bass wanted** - Nema-7 needs your solid soulful fingers. Diverse Pop, Rock and Blues. Scott (415) 614-0995.

**BASSIST NEEDED** - Rock a la Soundgarden, Tool, STP. Hear our music at [www.downtemper.com](http://www.downtemper.com) We have recordings, shows, momentum, dedication. (415) 346-7534

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**BASSIST WANTED** - for DeSoto Reds, indyrock band. Some funk ability ideal. Quasi, Neutral Milk, Elliott, post-rock? Call Alex (510) 533-2099

**Bassist with Lead Vocal** Wanted for The Solo Project. Mid 20's. Call for details good stuff! Jason (415) 255-1876. [www.thesoloproject.com](http://www.thesoloproject.com)

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**88 Mazda 929**, 4 door, automatic, loaded, leather & sunroof. \$2250. Valencia Auto. (415) 282-5553.

**91 Nissan NX** 2000, 2 door, 5 speed. T-Tops, low miles, gas saver. \$3850. Valencia Auto. (415) 282-5553.

**DRUMMER & Bassist** needed established SF artist with immediate shows, representation, cd project, studio. All original, guitar heavy pop. Kevin (650) 756-5536.

**DRUMMER** - if playing music is your first priority CALL (415) 775-4425. Willing to start or join band. Also sing lead/harmony.

**DRUMMER** - into Sly, P-funk, James Brown is looking for a working soul, funk cover band. Pro's Only John (415) 332-0757

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[jbatemp@juno.com](mailto:jbatemp@juno.com)

TempTime (415) 882-7100  
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TempPositions (415) 392-5856  
[sfjobs@temppositions.com](mailto:sfjobs@temppositions.com)

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## CUSTOMER SERVICE

**Customer Service/Sales**

MetroRent/Move.com, 5F's leading internet rental and roommate service, is currently seeking customer service/sales reps who thrive in a fast-paced, friendly, casual small-office environment. People skills, sales experience, and computer proficiency required. Flexible schedule. Visit us at metorent.com; fax resume and cover letter to (415) 447-1479 Attn: Jenny or email to erin@metorent.com. Competitive hourly wage, benefits, and stock options.

## CUSTOMER SERVICE

**Going Crazy!**

Sports Marketing & Promos.

\$500-\$600/wk. to start. Apply

today start tomorrow. Call Erin @ 925-969-1890x206.

## CUSTOMER SERVICE

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Sports Marketing & Promos.

\$500-\$600/wk. to start. Apply

today start tomorrow. Call Erin @ 925-969-1890x206.

## HOT JOBS • JR TO SR LEVEL

**SEARCH WRIGHT**

Master Matchmakers in the Art of Personnel

## TEST THE WATERS, GET NOTICED

**TEMP!!**

## FINANCE • ADMIN • HR • CREATIVE

## TECH/INTERNET

## MARKETING • STRATEGY •

## • SEARCH WRIGHT •

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# 911 Emergency Communications Department

## EMPLOYMENT OPPORTUNITY PUBLIC SAFETY COMMUNICATIONS DISPATCHER/911

**Salary:**  
\$43,836-\$53,118 yr.

### Requirements:

- 2 yrs public contact
- H.S./GED
- Type 40 wpm
- No felony



To apply call (415) 558-3872 EOE

## VOLT OPEN HOUSE

Thursday November 16th  
4 p.m. - 7 p.m.

- Looking for a job? Let us look for you
- We place people into top-notch companies throughout San Francisco
- Learn about our professional-level direct placement positions
- Volt offers competitive wages and great benefits!

Volt Services Group, a leader in the staffing industry, places people into a wide variety of temp, temp-to-hire, and professional placement positions, including:

**Administrative Assistants, Marketing Specialists, Help Desk, General Clerical, Accountants, Sales Associates and Customer Service Representatives.**  
Give us a call and see why so many companies rely on us to fill their staffing needs. Come to our open house, or schedule an appointment today!



**Volt Services Group**  
111 Pine Street, Suite 933  
San Francisco, CA 94111  
Ph: 415.391.6830

Email: [sanfrancisco@volt.com](mailto:sanfrancisco@volt.com)  
[WWW.VOLT.COM](http://WWW.VOLT.COM)

EOE

M/F/V/D



### EDUCATION

#### Administrative Assistant

Administrative support for non-profit maritime education programs. Responsibilities include: receiving information and reservation calls, maintaining database of reservations, mail merging, update calendar, follow-up calls to schools, general clerical. Qualifications: Effective written/oral communication skills, ability to multi-task, highly organized, attention to detail. Must proficient in database programs (Access preferred). Win98/Office 2000. 30 hrs/wk. \$13/hr plus benefits. Resume and cover to: [jobs@maritime.org](http://jobs@maritime.org) or fax: 415.561.6660.

#### Museum Assistant

Support the education, curatorial and maintenance departments of a WWII submarine museum. Tasks include clerical/administrative tasks, curatorial duties, education program instructor (on occasion), and maintenance/security of the vessel. Must be flexible, detail oriented, excellent communication skills, (WIN98/Office 2000). Hours: PT, approx. 25 hrs/wk. Must be available Thursdays (8am - 4pm) otherwise variable/flexible hours. \$11.25/hr (+) benefits. Resume/cover letter to: [jobs@maritime.org](http://jobs@maritime.org) or fax: 415.561.6660.

#### Fundraising

Make calls for local/national environmental groups. Eam \$700+, \$100 signing bonus.

Fun, progressive work. Call Brenda (510) 540-5792.

#### Gardening

#### Gardening Job

FT available. Some maintenance, some install. Call for details, (415) 412-4495.

#### GENERAL

#### EXPANDING BUSINESS NEEDS

Help! Work from home. Mail-order/e-commerce.

\$522+/week PT. \$1,000.

\$4,000/week FT. www.prosperousandfree.com 1-800-868-9671. (CAL\*SCAN)

#### GENERAL

#### EXTRAS/ACTORS

Up to \$200 a day! All looks needed. Call for info 1-800-260-3949 ext. 3025. (AAN CAN)

#### GENERAL

#### Shop Assistant

Upholstery and Drapery. High-end, custom SF Workroom is looking for someone with willingness to learn, comfort with tools and ability to lift heavy objects. No experience required. Flexible, Part-Time M-F hrs. (415) 864-6516

#### GENERAL

#### We Need Writers

We pay for your articles! Go to [themestream.com](http://themestream.com) to publish and be read by thousands.

[www.themestream.com](http://themestream.com) or for more info:

[authors@themestream.com](mailto:authors@themestream.com). (AAN CAN)

#### GROCERY



#### Whole Foods Market

Managers for Bakery and Meat Departments

We are looking for professional, motivated dynamic people to work in our busy San Francisco store. Experienced clerks with superb customer service and restaurant experience preferred. Full and Part Time positions available with flexible hours. Benefits include a 20% store discount, medical, dental, 401K, profit sharing and more.

Apply in person: 1765 California Street or e-mail [NP.jobs@wholefoods.com](mailto:NP.jobs@wholefoods.com).

(See our display ad)

#### HEALTHCARE

#### Job Hotline

RN/LVN/CNA/MA/PHLEB

Call today (415) 739-4433

#### HOME CARE

HEALTH FOOD SHOPPING or slow careful cleaning for sensitive disabled Jewish Feminist. 3 days. (510) 841-5091.

### INSIDE SALES

**\$\$\$**

Our fast-growing classified section needs seasoned sales people to help us reach our full potential. Job responsibilities include generating new business, developing client relationships, preparing advertising proposals, large volumes of outbound calls, and helping to develop advertising campaigns. Candidate must be willing to go on occasional outbound sales calls, but primarily work in-house on the phones. Experience with similar sales or advertising agencies is highly desired. Experience with PC's and strong typing/grammar preferred.

The San Francisco Bay Guardian is a monthly publication with a circulation of over 100,000. It is a community newspaper that covers local news, politics, culture, arts, and entertainment. The Bay Guardian is independently owned and strives to provide a quality alternative choice for Bay Area readers. We are looking for candidates who share the publication's desire to provide a quality editorial choice for Bay Area residents. Please send your resume or inquiries to [classmanager@sfbg.com](mailto:classmanager@sfbg.com), fax (415) 621-2016 or mail to: Class Manager, 520 Hampshire Street, San Francisco, CA 94110-1417.

## GUARDIAN

### LABOR

**ASSEMBLY AT HOME** - Arts, crafts, jewelry. Also electronics, sewing, typing in your spare time. Great pay. No experience. No Fee. Will train. Call 800-795-0380 ext. 2 (24 hrs.) (CAL\*SCAN)

### LEGAL

#### LOOKING FOR TEMP WORK?

Legal secretaries to \$24/hour Patent secretaries to \$30/hour Office support to \$15/hour Call Kearney Boyle & Associates @ (415) 477-1930 [kbojobs.com](http://kbojobs.com)

**MARKETING**  
Looking for something different...

...challenging and fun? Handle promotions and create a buzz? Like long hours if the perks are good? Private dynamic company looking for can do sales and marketing attitude in Bay Area to drive our European beer brands. Salary \$40K, full benefits, car and more. Restaurant/bar experience can be a plus. E-mail resume to [mkearney@labattusa.com](mailto:mkearney@labattusa.com) or fax (415) 731-2360.

### MARKETING

#### Market Research

Focus Group Recruiter. No sales involved. Daytime shifts.

\$7.50/hour + bonuses per recruit. Potential to earn \$12/hour w/bonus. Call (415) 403-0329.

#### MEDICAL

**NURSES (RN/LVN)**: Per Diem/Travel assignments guaranteed shifts! Excellent pay (up to \$35/hour), benefits, sign-on bonuses, & more. Call USIBIE STRN (877-423-7876) today! (CAL\*SCAN)

## The New Olala!

SAN FRANCISCO'S ORIGINAL DOWNTOWN ESPRESSO BAR

We're rebuilding and need the help of smiling, responsible people like YOU!

Hiring all Positions, all Shifts!

Come Be a Part of Our Future!

Apply: 685 Market Street  
or fax resume to:  
415.348.1076  
or 415.440.0830



**Peet's Coffee & Tea**

[www.peets.com](http://www.peets.com)  
[jobs@peets.com](mailto:jobs@peets.com)

# Progressive Opportunities

## RETIRED? HONEST? RESPONSIBLE?

Willing to relocate? Join our organization: "PEOPLE HELPING PEOPLE". Room, meals, expense allowance. Veteran a plus. What's your story? Write U.S. Mission, P.O. Box 20156, Portland, OR 97274-0156. **1-866-249-2567**

### Don't work for the Man!

Campaign Jobs with Sierra Club to protect National Forests; the Human Rights Campaign to stop hate crimes; & to fight air pollution. \$350-\$450/week. Learn Great Skills. Fun Workplace. Career Opportunities Available.

**Make a  
Difference,  
Not Coffee!**  
Call Alex at  
(415) 206-0328

### English Language Institute of the Bay

ELIBA offers quality TOEFL and EFL instruction to foreign students at a low cost. Small classes. Approved by the INS to accept foreign students.

**Classes begin now!**

**ELIBA**  
1911 Addison Street  
Berkeley, CA 94704  
(510) 548-6700



### MENTORS

wanted for At-Risk Youth from San Francisco Bay Area. We are looking for positive role models to make a difference in a child's life.

Starting pay \$11.

Please call RISE Institute  
**415-641-1878** or  
fax resume to  
**415-641-4082**.

## Refugee Transitions

Needs Volunteers to Teach English-as-a-Second-Language (ESL)

A small non-profit in San Francisco that provides tutors to families learning English. Training Provided. You do not need to speak another language to teach. No experience necessary, just a desire to teach and the patience to do so. A great opportunity to get ESL teaching experience while helping a refugee or immigrant gain self-sufficiency in their new community.

For more information, please call

**(415) 989-2151**

Check out our website: [www.reftrans.org](http://www.reftrans.org)

**BUILD  
SCHOOLS  
NOT  
NUCLEAR WEAPONS**  
Our schools need over \$100 billion worth of repairs. College is becoming less and less accessible with program cuts and tuition increases. Meanwhile, Congress wants to spend another \$300 billion on nuclear weapons and National Missile Defense.

### WE OFFER:

- FT • Guaranteed Salary
- Full Medical/Dental
- Vacation/Sick Days
- PT • Evening Hours
- Rapid Advancement
- Earn up to \$17/hr.

Peace Action is the largest peace and social justice organization.

**Call 510.849.2272**

(Jon or Kara)  
[www.californiapeaceaction.org](http://www.californiapeaceaction.org)

### RIDE THE TSUNAMI, WORK FOR CHANGE



Clean Water Action is now hiring motivated, articulate phone callers to update our members and renew their memberships.

Part time 3-5 eve/week  
3:30-7:30pm M-F.  
\$10 - \$14/hour.

Paid training. No cold calling. No experience necessary.

Full time & advancement opportunities.  
**PAY YOUR RENT.**  
**KEEP YOUR CONSCIENCE.**  
Call Jennifer @ 415-362-1226

## VOLUNTEER

### Buddhist Retreat

### Residential Opportunity

### Small Stipend

- Construction
- Bronze Casting
- Unique Temple Under Construction



**Oakland ACORN**  
Call Tara, (510) 436-5690

**Rural Sonoma County**  
**510-843-6771**

## Work for more than JUST a paycheck!

### AJOB

University of Berkeley

Want to earn a certificate or degree during the day, evening or on the weekends?

Earn a certificate in Business Administration (AAS, BAS or MBA) or Multimedia Communications and Presentations (AAS) for affordable cost for quality education. Classes begin now. 1911 Addison St., Berkeley, CA 94704 (510) 644-9700.

Ask about our 8-week short-term basic specialized certificate programs

This institution has received a temporary approval to operate from the Bureau of Private Postsecondary Education ("Bureau"). A temporary approval is merely an interim designation the Bureau can authorize pending a qualitative review and assessment of the institution. At the time it is issued, the Bureau has not yet conducted a site visit. It is the Bureau's determination that the institution's operational plan satisfies the minimum standards listed in Education Code Section 94900 or 94915 whichever is applicable. The temporary approval will last 90 days, but no more than 360 days in order to enable the Bureau to conduct the site visit and inspection of the institution. After that visit, per CCR 74310, the Bureau will then determine whether the institution should be approved on a permanent basis.

### National Advocacy Organization for Youth Seeks De- velopment Officer.

Help children escape from & protect them from poverty! We seek experienced development officer to work to work w/ Exec. & Dev. Director, concentrating on private foundations & govt. contracts. Applicants must have excellent writing skills, significant exp. in Non-Profit fundraising. Send cover letter, resume and list of references to:

Amelia Martinez  
NYCO  
405 - 14th St., 15 Floor  
Oakland, CA 94612-2701

## Activists Organizers & Forest Defenders

Forests Forever is hiring and training motivated grassroots organizers to join our team and work to save CA's forests, watersheds and wildlife areas.

### WORK YOU CAN BELIEVE IN!

P/T & F/T permanent positions:  
Public Education, Fundraising, Citizen Lobbying.  
**\$500/wk + Bonuses**

Paid Training, Vacation/Sick/Holiday Pay  
**Call 415.974.3636**  
[www.forestsforever.org](http://www.forestsforever.org)

## SPEND YOUR NIGHTS SAVING THE EARTH!

The California League of Conservation Voters (CLCV) is seeking fundraisers for the twenty-person membership team. Flexible, part-time evening hours, excellent pay and benefits in a diverse, casual workplace.

**CALL RICO 510-271-0900 x 315.**

Students, seniors and people of color are encouraged to apply.

[www.ecovote.org](http://www.ecovote.org)

**PETA**



Thank you Bay  
Guardian for  
helping  
our cause.  
— PETA STAFF

To advertise in this section call Joseph Regula at (415) 487-4634.

**Levi's® SF is now hiring for the holidays! We have temporary, full- and part-time sales positions available on all shifts for enthusiastic associates.**

Come be a part of the holiday spirit at our flagship store on Union Square. Email your resume to [losjobs@levi.com](mailto:losjobs@levi.com), fax it to (415) 501-0110 or apply in person/mail your resume to 300 Post Street, SF, CA 94108, Attn: Management.

As always, we welcome your interest and invite you to visit our website at [www.levistrauss.com](http://www.levistrauss.com) to learn about our current opportunities, our rich history and our outstanding benefits package. As an equal opportunity employer, we celebrate diversity and individualism.



**MAKE THEM YOUR OWN.**

**Is Your .com a Sinking Ship?**

**Let Paladin Come to the Rescue!**

Speak with an industry professional at our

**RECRUITMENT EVENT/OPEN HOUSE**

**Tuesday, November 14th & Wednesday, November 15th**

**10:00 A.M. - 4:00 P.M.**

Paladin Staffing Services is the leader in full-service staffing for marketing, advertising, communications, creative, Web & new media professionals. We work with top advertising agencies and corporations nationwide and our staff members are all industry professionals themselves.

If you have at least three years experience, we'd like to hear from you. We have short and long term assignments in many areas, including the following:



- Agency Account Service
- Traffic & Print Production
- Copywriting & Editing
- Production Art & Graphic Design
- Media Planning & Buying

To register for our Recruitment Event please submit your résumé to: Dept. SFBG, [Sanfrancisco@paladinstaff.com](mailto:Sanfrancisco@paladinstaff.com) or fax to (415) 983-9988

We will call you to schedule an interview for this event or stop by our office located at 2 Bryant Street, Suite 240 at the corner of the Embarcadero. Bring your résumé and hear about Paladin's great benefits including health insurance and 401(k) plan.

**Heard the N.E.W.S.?**

Refer a Friend! Visit our Web site at [www.paladinstaff.com](http://www.paladinstaff.com) and learn how to win CASH!

**PALADIN.**  
Marketing and Advertising  
Staffing Solutions

EOE/M/F/D/V



Club One Fitness

Come on board with one of today's most innovative fitness leaders in the industry! Club One is now accepting job applications for our Bay Area locations.

### • Service Desk Representatives

PT and FT positions at many locations. Greet and check-in members; strong customer service and phone skills required.

Benefits, vacation, 401(k).  
Send/fax resumes indicating position of interest to:

Attn: Kelly Kitagawa  
235 Montgomery Street 26th Floor  
San Francisco, CA 94941  
**Fax (415) 477-3001**  
EOE

PICTURE FRAMING

### Established Frame Shop

seeks experienced candidates for fast-paced sales floor. Retail/Design experience a plus. Benefits/Incentives. (415) 441-3636. Ask for Randy or apply in person: 1940 Polk Street, S.F.

PRODUCTION

**Bindery - Copy Operator**  
Experienced bindery & copy operators needed. All shifts, bonus + benefits. SF & East Bay. Call (510) 655-1906 or (415) 392-6470, Fax: (510) 655-6145 or (415) 392-6474 or email [realjobs@copycentral.com](mailto:realjobs@copycentral.com).

RECEPTIONIST

Hi Volume Downtown salon seeks bright personable individuals that work well under pressure. Ability to multi task & computer knowledge a plus. Experience req. FT positions available w/ benefits. Apply in person, 451 Bush St b/w. 1-5pm.



Knowledgeable about healthy foods? Want to learn? Real Food Company, San Francisco's neighborhood natural gourmet food stores, is hiring immediately at all locations, part-time, full time and seasonal:

Cashiers/Produce Clerks, P/T Vitamin/HABA Ctr, 1023 Stanyan, SF. (415) 564-2800. Noelle/Aly

Cashiers: 3939 24th St., SF. (415) 282-9500. Dave/Sara

Meat-Cutter/Counter Person: 2140 Polk St, SF. (415) 673-7420. Beth/Michelle

Cashiers, Deli Clerk, Front End Manager, Scan Coordinator, Meat-Cutter/Counter Person: 3060 Fillmore, SF. (415) 567-6900. Will/Joe

RETAIL

### FILLAMENTO

S.F.'s premier home store is looking for experienced professionals for holiday Sales Associate positions and for Giftwrapping positions. Upbeat atmosphere, FT and PT. Please fax resume to: (415) 931-6304 or call Dan at (415) 931-2224.

SALES

### Bamboo Reef

Sales/Service position in SF store. If you are a certified diver who loves diving, likes people and are attracted to the idea of serving divers and new-comers to the sport, this may be the job for you. Great benefits.

RESTAURANT

RESTAURANT/BAR/CLUB

**Bartender Instructor**  
F/T instructor for San Francisco school. (415) 243-9343.

RESTAURANT/BAR/CLUB

**Glass Cat**

is now hiring Line cook, Servers, Cocktail Waitress's door man, call (415) 957-9318 or fax resume to (415) 495-7821.

RESTAURANT/BAR/CLUB

**OLALA!**

San Francisco's Original Downtown Espresso Bar is rebuilding and needs the help of smiling, responsible people like YOU! Hiring all Positions, all Shifts! Apply: 655 Market Street or fax resume to: (415) 348-1076.

RESTAURANT/BAR/CLUB

**Restaurant LaMoone'**  
Experienced servers and line-cooks as well as dishwashers needed for night shifts at Eurasian, service oriented, dare to be different Castro restaurant. Tami, (415) 355-1999.

RESTAURANT/BAR/CLUB

**SPECIAL EVENTS STAFF**

Fun work & Flex schedule

- Wait Staff
- Culinary Staff
- Bar Staff
- Wages DOE.

The Party Staff (415) 273-7120.

SALES

### 1 Hr. Photo Lab Assistant

P/T. Required for weekends. Will train. Call Amira (415) 771-0362.

RETAIL

### DO WE HAVE A LUCKY JOB FOR YOU!

"This is one opportunity you won't want to miss!"

**GET LUCKY**  
**WE HAVE AN OUTSTANDING CAREER OPPORTUNITY**

for a

### STORE MANAGER

available with

### LUCKY BRAND DUNGAREES

Chestnut Street  
San Francisco, CA  
Fax resume to:  
(323) 585-1185  
today

RETAIL

### FILLAMENTO

S.F.'s premier home store is looking for experienced professionals for holiday Sales Associate positions and for Giftwrapping positions. Upbeat atmosphere, FT and PT. Please fax resume to: (415) 931-6304 or call Dan at (415) 931-2224.

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Sales/Service position in SF store. If you are a certified diver who loves diving, likes people and are attracted to the idea of serving divers and new-comers to the sport, this may be the job for you. Great benefits.

### Bamboo Reef

Retail

### Crate&Barrel

### Open House



Monday,  
November 13  
5pm-7pm

### Holiday Employment

### Sales • Stock • Floorstock

Competitive Salary • 30% Discount  
Flexible Schedules • Team Atmosphere

Meet our management team at our Open House or stop by any time to complete an application.

San Francisco 125 Grant Ave, 415.986.4000

[www.crateandbarrel.com](http://www.crateandbarrel.com)

### ESTABLISHED Frame Shop

in S.F. seeks exp. candidate for fast-paced sales floor. Retail/Design experience a plus. Benefits/Incentives.

(415) 441-3636

Ask for Randy or apply in person. 1940 Polk St., SF.

RETAIL

### Borders Union Square

Seasonal positions still available in books, music, cafe & loss prevention. Call Kitty, Eric, Kevin M. or Jeannarie at (415) 399-1633.

RETAIL

### Coming Soon. It's not just a job, it's a lifestyle.

The Coffee Bean and Tea Leaf is hiring for a variety of positions: Store Managers, Banistas, and Shift Supervisors.

Please fax resumes to: (310) 815-2525 email to: [humanresources@coffeebean.com](mailto:humanresources@coffeebean.com) or visit [coffeebean.com](http://coffeebean.com) at the Job Fair 11/8 from 11:00 am - 3:30 pm at Fort Mason Center.

SECURITY

### Loss Prevention

Borders Books and Music at Union Square. Loss Prevention Agents Full/Part time. Evening and weekend availability required. Experience preferred but not required. Competitive pay, benefits for FT, generous discount, great atmosphere. Please fax resumes to: Kevin Rhodes, at (415) 399-1898.

SOCIAL SERVICES  
SF Women Against Rape new  
volunteer training. Starts  
Nov. 9th and ends Dec. 16th.  
Bilingual/bicultural especially  
needed (stipend avail) Women of  
color, immigrant women, queer  
women, transgendered women,  
and working class/low income  
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